

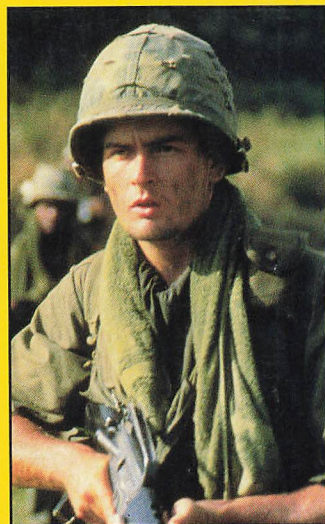
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Video Review

THE
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OCTOBER 1987

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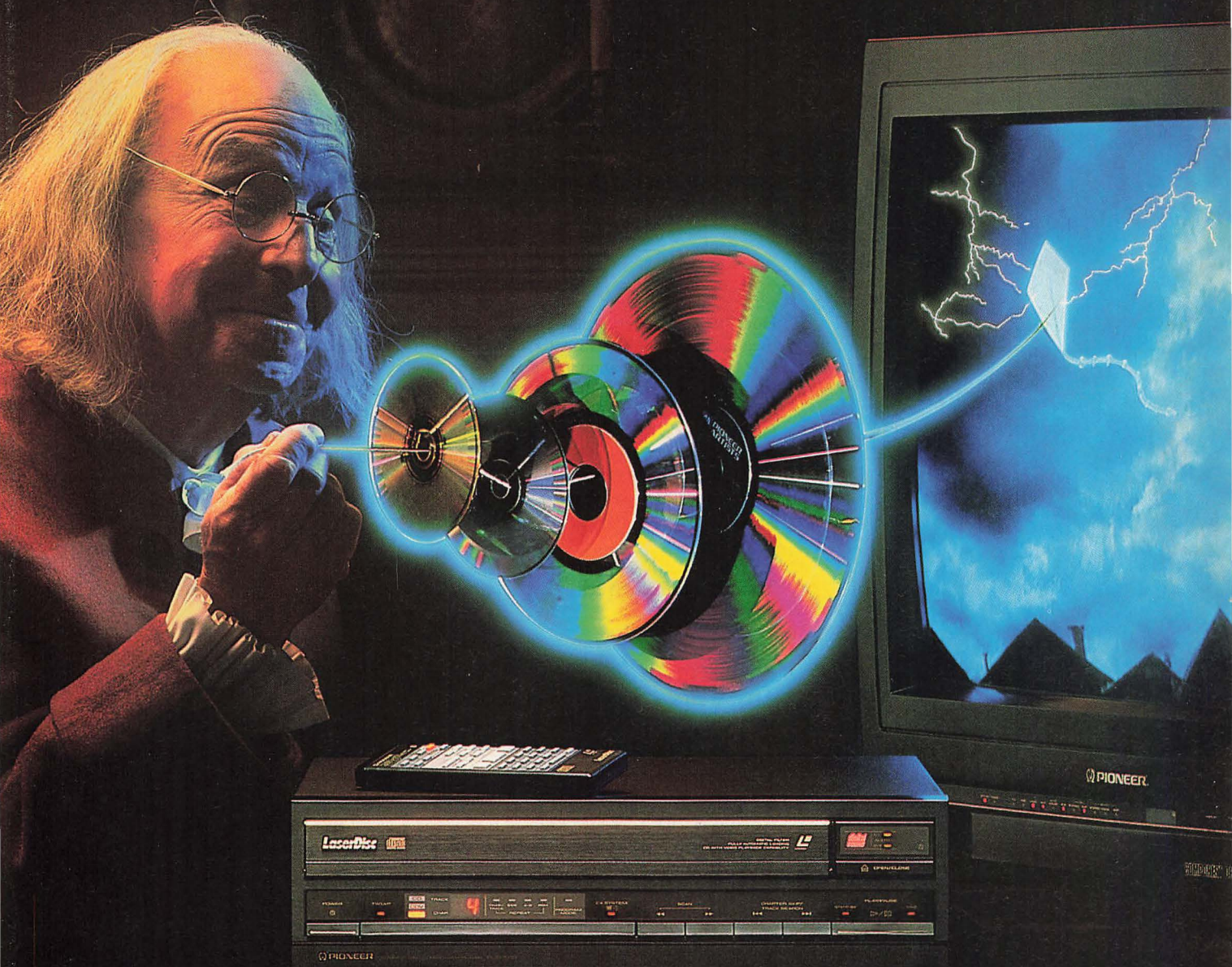
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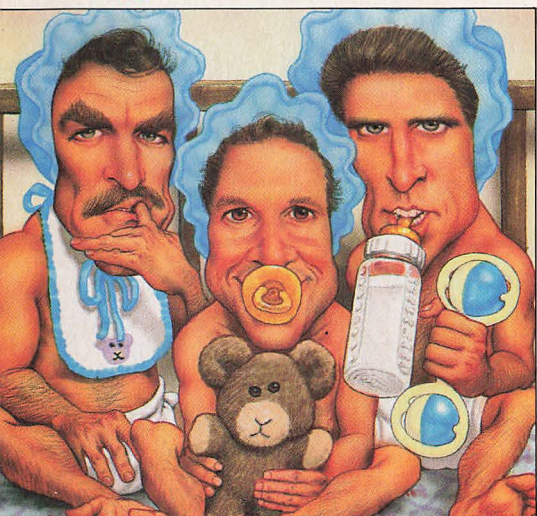
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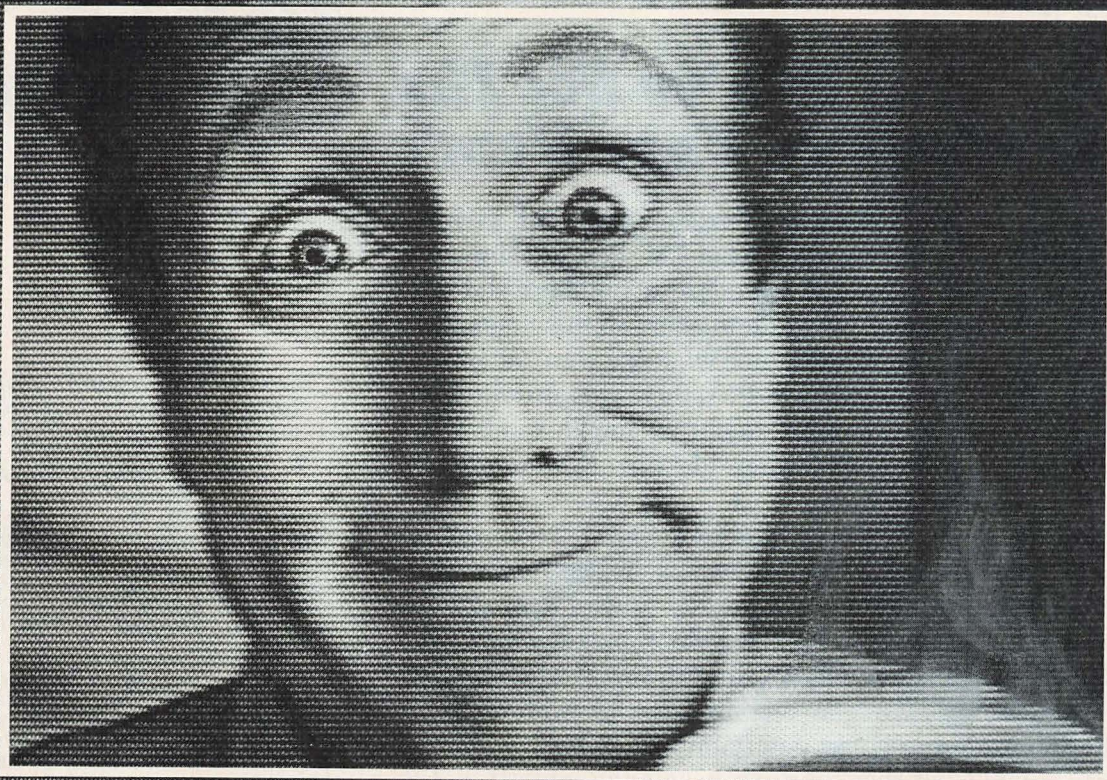
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You've Got The Whole World In Your Hands

On the road again. We've been on a cross-country tour, visiting major cities, making appearances on local TV shows to show the latest in video wizardry. It's always good to get out there and take the pulse—to talk to and hear from the readers of this magazine.

But a funny thing happened back home while we were out globe-trotting: New York discovered video. First there was an entire column in the *New York Times* devoted to our exclusive Super VHS VCR test. We're glad the *Times* comes to *Video Review* when it needs the news that's fit to print.

The column came out the same time as a *New York* magazine cover story on "The New Nightlife," in which the chronicle of true trends discovered that rather than hang out in "oh-so" restaurants, more and more New Yorkers in the know were spending their evenings in the comfort of their homes watching the latest on videotape. "VCRs," *New York* notes, "have come close to overtaking all forms of live, outside-the-house entertainment."

The story pointed out that more than half the country's TV households now have video equipment. That, of course, should come as no surprise to the readers of *this* magazine. Here are a few more facts hot off the computers of the Electronic Industries Association: VCR sales for the first half of 1987 were just as hot as they were last year. Other categories did even better. Color TVs were up a solid eight percent. And camcorder sales rose a whopping 65 percent.

It comes as no surprise in these parts that the video business continues to boom. That's the main reason we've gone to two *Buyer's Guides* a year. Our bonus spring guide last April was a huge success on the newsstands. And you hold in your hand an even more expanded directory—a book filled with dozens of new trends and thousands of new product listings. You just won't find a more complete video source book anywhere. And you don't even have to wait for the New York press to "discover" it. Now *there's* a new trend.

Maury Z Levy

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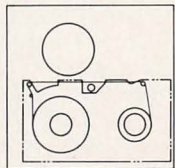
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Why it took a to build a better

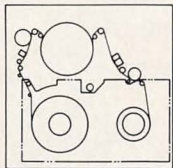


AKAI'S QUICK START: THE MOST SIGNIFICANT ADVANCEMENT IN TAPE HANDLING SINCE THE VHS CASSETTE.

Today's VHS cassettes may give you eight hours of programs. But today's VHS decks make locating those programs a real bore. That's because conventional decks must slowly thread the tape around the head drum every time you go from Fast Forward or Rewind into Play. And slowly pull the tape back into the cassette whenever you return to Fast Forward or Rewind.



Unloading for conventional VCR



Full-loading for Quick Start

Of course, most VCRs have visible scan. But can you imagine scanning through a two-hour movie? Pass the aspirin.

Akai's exclusive Quick Start system gives you fast, fast, fast relief. For the first time, the VHS tape remains fully threaded—even during Fast Forward and Rewind. So switching between functions is more than *five times faster* than conventional VHS decks.

There's more. To make locating programs even easier, Akai searches and scans recorded segments automatically. Best of all, this revolution in tape handling is found not just on our top model—but on every new Akai VCR.

Sound great? Seem simple? Wonder why no one ever did it before?

WHY IT TOOK AKAI TO PERFECT VHS TAPE HANDLING.

Simply stated, Akai has been building tape recorders for over 35 years. And what is a VCR if not a tape recorder? People may forget that it



Akai has over
35 years of experience building
tape recorders of all kinds.

hi-fi company er VCR.



was Akai that built the first home video tape recorder in 1965 and the first lightweight helical-scan portable video tape recorder in 1969. Compared to Akai, even the biggest names in video recording seem like "Johnnies-come-lately."

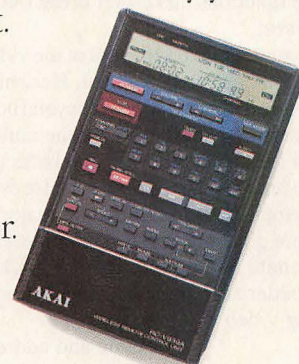
To invent Quick Start, Akai invented a completely new tape transport with better tape tension control, more precise guide poles and specially conductive fine ceramic tape guides. The entire transport is under the intelligent control of a micro-processor that only years of tape deck experience could develop. The Akai Quick Start Transport. Sure it's simple... when you know how.

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Universal Wireless Remote is programmable independently of the VCR. You can "download" programmed information.

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Spaced-Out Picks And Video Women Fight Back!

THE FINAL FRONTIER

2001: *A Space Odyssey* is one of a handful of true screen masterpieces and it is the greatest science-fiction movie yet made—and probably always will be. So why in the world would David McDonnell rate a simple and rather anticlimactic movie like *The Thing from Another World* ahead of it (“Out of This World,” July ’87 VR)? And *Buckaroo Banzai* instead of *Close Encounters*? Get real.

Paul Greif
Calgary, Alberta, Canada

FAKE GEM

In your August ’87 issue, I found a fake gem of an article. Entertaining and exaggerated as Doug Garr’s “Backspace” column on women as “technological nerds” was, he hit a minor pocket of truth.

So what if we are not fluent in electronic gibberish and don’t drool over the latest technology? Our husbands and boyfriends are more than happy to pore over the instruction manuals and play with all the knobs and buttons and figure it out. Then they can impress us, and we can ooh and aah and quickly get the gist of operating the gadget. We all win. We are equally capable of grasping this knowledge, but too often don’t have the time or inclination.

Laurie R. Baker
San Antonio, TX

GOURMET GEEKS

After enjoying Doug Garr’s article, I realized you described my mother to a T! She is a “technological nerd,” a video virgin of sorts. A remote control with more than five functions makes her break out in a cold sweat.

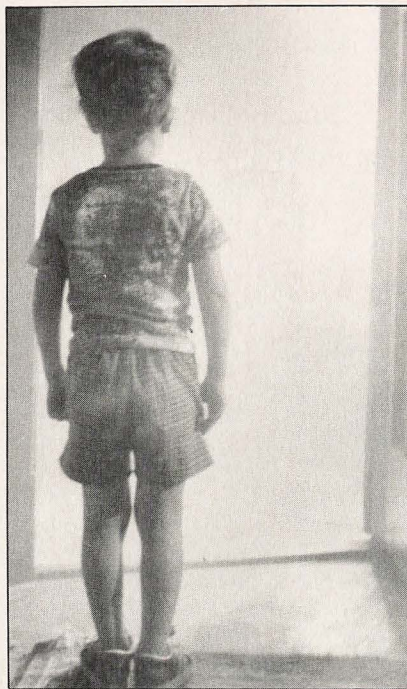
However, let’s take Mom out of the video room and put her in the kitchen. Her ability to concoct edible creations is beyond both myself and my father. We lack the ability to time a meal the same way she lacks the ability to time a VCR. I would surmise even without empirical evidence that the majority of men are gourmet geeks. There must be some innate phenomenon that makes women better at cooking and men better at operating video equipment.

Name and address
withheld by request

FEMALE FURY

I strongly disagree with Doug Garr’s “Backspace” column, regarding women and electronics, in your August issue.

Within 20 minutes of uncrating my first



Looking for a Close Encounter.

VCR, I was taping my first movie. Since then, I’ve helped two neighbors set up their new VCRs. I’m single but that is not a major factor in my operating a VCR. I’ve heard two of my friends give explicit directions to their husbands on how to tape programs.

Please tell Mr. Garr not to generalize. Not all women are technological nerds, just as not all men are technological geniuses.

Vivian Villemure
Manchester, NH

I have just two words to say to Doug Garr about his “Backspace” column. Good taste forbids me to write them, but let me describe them to you. The first is the imperative form of the most unprintable verb in the English language. The second is a common, garden-variety second-person-singular pronoun. If you can’t figure them out, ask your wife.

I see no reason why I should pay good money to be insulted. Especially when I earn

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that money *designing* products that are at least as complex as the ones Mr. Garr thinks I’m biologically incapable of operating.

Elizabeth M. Ellison
Morris Plains, NJ

At the risk of being labeled a traitor by my fellow females, I’ll let you in on a secret. We women are actually technological wizards; we only *pretend* to be befuddled by consumer electronics. By playing dumb, we are freed from the responsibility of taking care of the VCR. We save this simple task for the men, who pretend that they can’t figure out how to use the washer, dryer, iron, microwave, vacuum cleaner or toaster. Men learned long ago that feigned ignorance can save them from doing a lot of chores. Women must hide their knowledge lest we’ll be stuck with doing everything.

Linda M. Dodd
Indianapolis, IN

I thought I was subscribing to *Video Review*, not *Psychology Today*. Doug Garr missed his calling and should be working on his dissertation, “Perpetuation of Sexist, Biased Opinions, or Let the Ladies Stay Barefoot and Pregnant in the Kitchen.”

If I were his wife I’d cut his cables off.
Marie Rubino
Margate, FL

My husband asked me to read “Backspace” in your August issue. I have come to the conclusion that men get turned on by what they see, but women by what they feel. Your tubes and black boxes and cable wires and electronic pictures do nothing to stir desire in my soul. I have been touched by some of the programs, but *never* the equipment. Perhaps when you understand the feel of silk between your fingers, or the smell of a brand new baby or the velvety touch of a flower’s petal, I will understand VCRs.

Name withheld by request
Terre Haute, IN

CLARIFICATION

In William K. Everson’s review of *The Wedding March* (July ’87 VR) a sentence should have read: “After 1928, Stroheim’s work in Hollywood was mostly limited to occasional acting and writing.” The word “mostly” was edited out, implying that *The Wedding March* was the last movie he directed. Not so. He directed *Queen Kelly* in 1929 and *Walking Down Broadway* in 1932, although he did not complete the first movie and had his name removed from the latter.

TV EPISODE GUIDES

I really enjoyed the August issue's *Taxi* episode guide. I'd like to see more of the classics reviewed with similar guides. Why not run several each year?

Frank Antonini
New Rochelle, NY

• *Yes indeed.* In fact, Video Review has published a number of other TV episode guides including: *Leave It to Beaver*, *Star Trek*, *The Man from U.N.C.L.E.*, *Rocky* and *Bullwinkle*, *Batman*, *The Mary Tyler Moore Show*, *The Outer Limits*, *The Prisoner*, *M*A*S*H*, *The Honeymooners*, *The Odd Couple*, *Superman* and *The Twilight Zone*.

If you'd like a copy of any of these, send a self-addressed envelope with a check or money order (made out to Video Review) for \$3 (for each episode guide) to: *Episode Guides*, Video Review, 902 Broadway, New York, NY 10010. Don't forget to let us know which guide(s) you'd like. —Ed.

THE WRATH OF MARTY

I just received my August *Video Review*, and I especially enjoyed the article about *Taxi*. However, I would like to point out



A Klingon Lloyd in *Star Trek III*.

that you listed one of Christopher Lloyd's credits as *Star Trek II: The Wrath of Khan*. This is incorrect.

Christopher Lloyd played the part of the Klingon commander in *Star Trek III: The Search for Spock*.

Marty Andrews
Richardson, TX

BY GEORGE

In his "Backspace" piece on Gershwin (July '87 *VR*), Roy Hemming alleges that the musical numbers in the 1945 Warner bio-pic *Rhapsody in Blue* were presented with "mostly guest stars who were never

associated with either Gershwin or his shows." False. The movie was lensed with four celebrities who played critical roles in Gershwin's rise to fame: Al Jolson, Oscar Levant, Paul Whiteman and Anne Brown (the original Bess of *Porgy and Bess*).

Hemming is entitled to his own opinion about the relevancy of *Rhapsody in Blue* as a movie biography, but when he couples his opinions with erroneous historical information, the results are less than satisfying.

Douglas H. Galloway
Alhambra, CA

• *Jolson, Levant, Whiteman and Brown were indeed in Rhapsody in Blue. But aren't four performers a definite minority in a movie*

that has 20-plus numbers? Actually, there's another (fifth) "alumnus" in the movie: Tom Patricola, who introduced Gershwin's "Somebody Loves Me" in George White's Scandals of 1924. That's why I said "mostly guest stars."

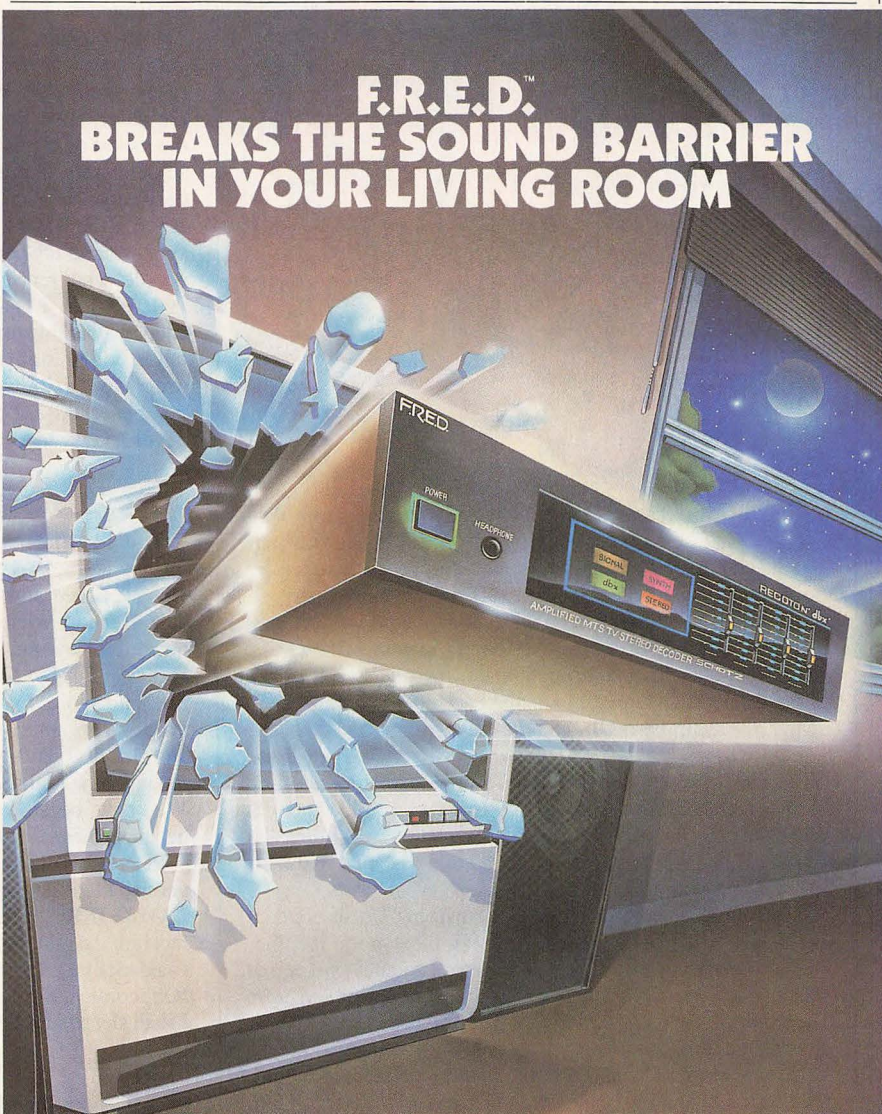
—Roy Hemming

DOORS AJAR

What right does Steve Simels have to say that the Doors were and still are colossally overrated (August '87 *VR*)?

I hope he's back in junior high by the time my subscription renewal arrives, or there will be just that much less money for the ear operation he desperately needs.

R. Arlin
Lake Villa, IL □



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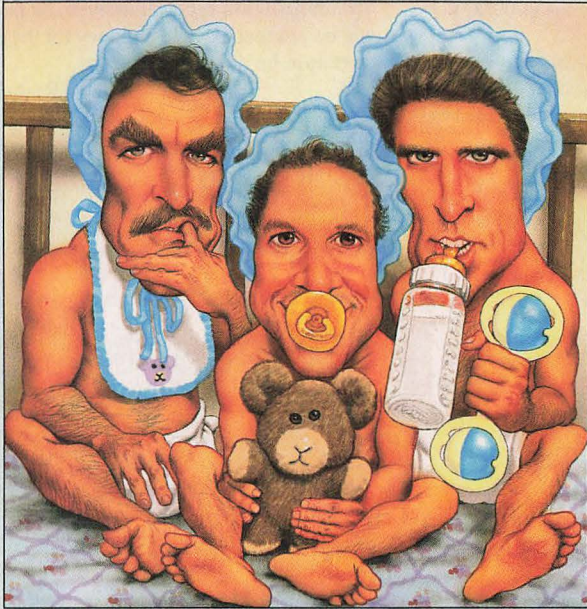
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BABY, I'M AMAZED



Hollywood's trend-watchers recognize a mounting pile o' diapers when they see one. So, as the baby boomers spawn a baby boomlet of their own, a bounty of toddlers greets viewers from home and theatrical screens. Frankly, we're rattled.

The infant onslaught began with *Raising Arizona*, wherein a lonely, infertile couple resorted to kiddie larceny in their quest for parenthood. *Arizona* brought in a surprisingly large crowd at the theaters, and lured moviemakers back to the nursery in search of inspiration. Oh, and maybe a few bucks.

Producers moved quickly. First, they lowered the *Baby Boom* on Diane Keaton. The upcoming feature depicts Keaton as a woman whose life changes with the arrival of a child. The next pic in the baby parade, *They're Having a Baby*, stars Kevin Bacon and Elizabeth McGovern as two yups who find that their life changes with the arrival of a . . .

Remember the producers' code: "Anything worth doing is worth overdoing. Again and again." With this motto in mind, they've resurrected '85's mediocre French comedy *3 Men and a Cradle* as a star vehicle for Tom Selleck, Ted Danson and Steve Guttenberg. This new American version, *3 Men and a Baby*, follows the three studs' misadventures after someone leaves a baby on their doorstep. If it's not too late, we'd like to recommend a few changes (see above) in Hollywood's baby formula.

FREEZE-FACTS

In its annual report on the past year's sales trends, the Washington-based Electronic Industries Association also projects sales totals for the next two years. This year's EIA report predicts the end of meteoric VCR, TV, PC

and camcorder sales growth. In fact, according to EIA estimates only two products will go through the roof in '87-'88: Videodisc players (20 percent growth) and home computer software (150 percent growth).

GAWK AT HOME

If shopping at home brings to mind Veg-a-Matics and Cubic Zirconia, it's time to take another look. The Linda's Love Lace Shop-at-Home Video Lingerie Catalog just crossed our desk. And look we did. (Whew!) The 45-minute tape oozes with lovely lace (figuratively—your video heads are safe), lithe lingerie, the raciest of swimsuits and some barely there bikini underwear—for men and women. According to a company spokesman, 85 percent of the people who rent the tape are male. Triple L has made the catalog available for sale or rental in video stores, and takes orders on a 24-hour toll-free number (800-223-5939). You never know when you'll need it.



WORDS FROM HOT LIPS

You all remember Sally Kellerman from *M*A*S*H*, *Brewster McCloud* and *Welcome to L.A.* Her career cooled in the interim, but now she's been resurrected in *Back to School*, *That's Life* and more TV commercial voice-overs than any human should do. Did you know, though, how well rounded she is? We know, because we talked to her about these and other subjects:

PLATO: "Plato said the unexamined life is not worth living."

OLIVIER: "The first day I met him, he said, 'Who's there?' I said 'Sally Kellerman.' He said, 'Oh, come in my dear. Oh, now I shall sleep like a dear boy, now

that I've met you.' He's filled with blarney and he's so darling."

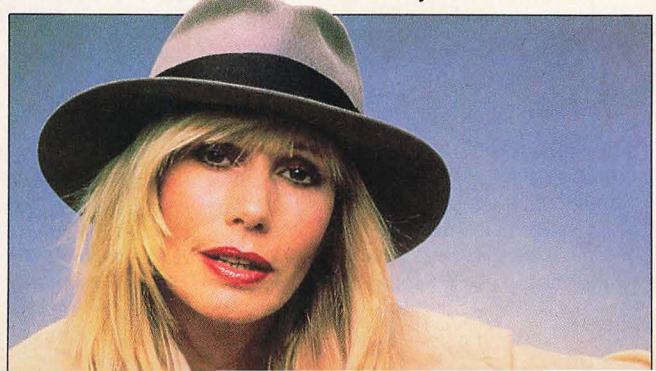
CHRISTIAN SCIENCE: "We were Christian Scientists. My dad was very dramatic. He always used to say, 'Did you tell them that you got all your talent from me?'"

PSYCHIATRY: "Some people were born in a trunk. I was born on a couch."

DIRECTORS: "The director of *The Big Blonde*—what a guy. I mean, manners that slay you."

THE CLASSICS: "Leave me alone. Life is too short for me to do *Medea*! The most serious thing I'm working on is a murder mystery!"

Welcome back, Sally. We've missed you.



GILLIS AND GILLIGAN BEGIN AGAIN

Bring Me the Head of Dobie Gillis is this decade's update of the brief, but memorable late-'50s-early-'60s comedy series *The Many Loves of Dobie Gillis*. (It was updated 10 years ago as *Whatever Happened to Dobie Gillis?*—basically what happened was that Dobie married Zelda.) Star Dwayne Hickman, who went from that last update to a programming job at CBS and is producing the new Gillis gala for CBS, won't reveal the plot but he says that most of the old cast will be back, with some notable exceptions.

"Bob Denver [Maynard G. Krebs] and Sheila James [Zelda Gilroy] both signed on right away," Hickman explains. "Tuesday Weld [Thalia Menninger] hasn't gotten back to us and Warren [Beatty, who co-starred as Dobie's archrival for Thalia's heart, Milton Armitage]...well, we had our doubts that Warren would do it, of course. But to be honest, after seeing *Ishtar* [available soon from RCA/Columbia], I have my doubts whether he can do comedy. He might, however, need the work."



OH NO, HE'S BACK

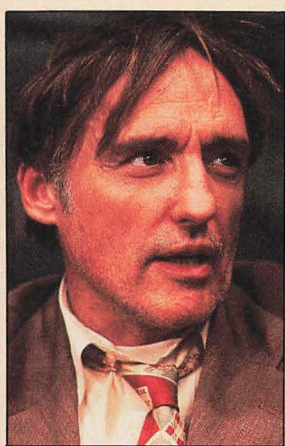
Poor Geraldo. First they canned him at ABC.

Geraldo claimed that he *quit* because ABC killed his Marilyn Monroe-JFK story. Broadcasting insiders suggested that other factors caused the falling out: *Geraldo* was a *prima donna*; *Geraldo*

couldn't control his temper; *Geraldo couldn't control his cowl*; *he had a Coke problem*; *he had a Pepsi problem*. Most painful of all the rumors: Geraldo simply wasn't *cute* anymore. Nielsen poison. Poor Geraldo.

Then, when it looked like unlocking Al Capone's vault would catapult him back into the lime-light, the chamber's emptiness all but catapulted him back into the limestone. *Pobrecito* Geraldo.

Beginning this fall, thanks to Tribune Entertainment, Geraldo Rivera will again grace screens weekly with his own one-hour talk show, *Geraldo Live!* Sing praises of glory to the risen journalist. We can all thrill to Geraldo's probing investigations of contemporary, controversial issues. Say, did Lucky Luciano have a vault?



QUOTE OF THE MONTH

The producers of *River's Edge* originally wanted Harry Dean Stanton to play Dennis Hopper's psycho hermit role in the movie. After turning the script down, Stanton called Hopper himself and said, "This is too weird for me. You should do it."

It's nice to be appreciated.

OLLIE NORTH'S FIVE WORST CRIMES

1. Pairing whitewall snow tires with spoked wheel covers.
2. Pre-empting a week's episodes of *Classic Concentration*.
3. Brazenly shredding every single Chinese takeout menu in the White House.
4. Looking better on TV than any of the presidential hopefuls.
5. Looking better on TV than Fawn Hall.



By Laurie Werner

Jennifer Beals, star of smash (*Flashdance* [Paramount]) and flop (*The Bride* [RCA/Columbia]) alike, is looking to get very busy now that she's finished with Yale.

She has a new movie with

Gene Hackman called *Kid Gloves* due out this fall, but the one she really wants to do is *Layover*, written by her husband, Alexander Rockwell. "It's comic, yet it's profound at the same time, sort of like *Raging Bull* meets *Tarzan*," she says. "In industry terms, it's a buddy picture, but it's also about this one character's struggle toward redemption." She and Rockwell are, as they say, still looking for a deal.

Paul Newman will probably have an easier time getting listeners for his new project. The Oscar-winning star of *The Color of Money* (Touchstone) is developing a movie called *The Final Table* in which he plans to portray another kind of hustler, a poker hot-shot. No, it's not another sequel to *The Sting* (MCA).

★ ★ ★

Since the success of *Outrageous Fortune* (Touchstone), movies with two female leads are suddenly in favor. Bette Midler, one of *Outrageous Fortune's* leads, is currently filming *Big Business* with Lily Tomlin (*All of Me* [HBO]), and another pairing seems to be shaping up. For *Sing*, a movie about a famous music competition in Brooklyn, the two names being tossed about are Liza Minelli and Patti LaBelle.

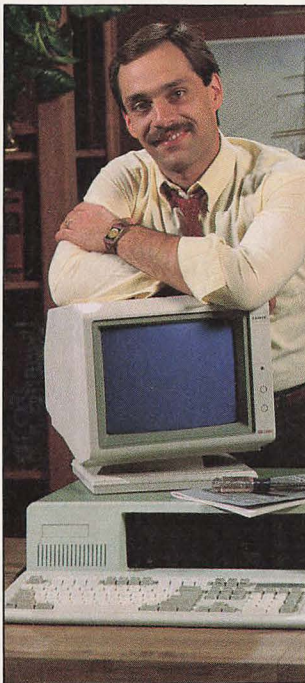
And speaking of music, two interesting possibilities: Michael Jackson, who co-starred in *The Wiz* (MCA) and flirted with the idea of playing Peter Pan, may take on another mythic screen role—Johnny Appleseed. We can see it already. On the other hand, rock wildman Ozzy Osbourne doesn't like the screen image others see for him. He recently sent back a script called *Beast of the Shopping Mall* in which he would have played a vile creature who assaults shoppers.



SCROLL YOUR OWN

Setting up a computer system can be a bit intimidating. We know. Now, Commercial & Industrial Design Co., an Irvine, California, manufacturer and distributor of computer accessory products, has produced a 30-minute instructional videotape called "How to Build Your Own Personal Computer." Geared to pros and hobbyists alike, it's billed as a step-by-step approach to assembling an IBM PC/XT system that can even save you some money in the process.

If getting more bytes for the buck doesn't grab you, maybe this will: *Everyone* has a computer. It's not so cool anymore. But nobody *builds* his or her own computer. That's really cool. Next month, we'll tell you how to build your own BMW.



Building history's first 35-inch conventional
Finding a magazine big enough

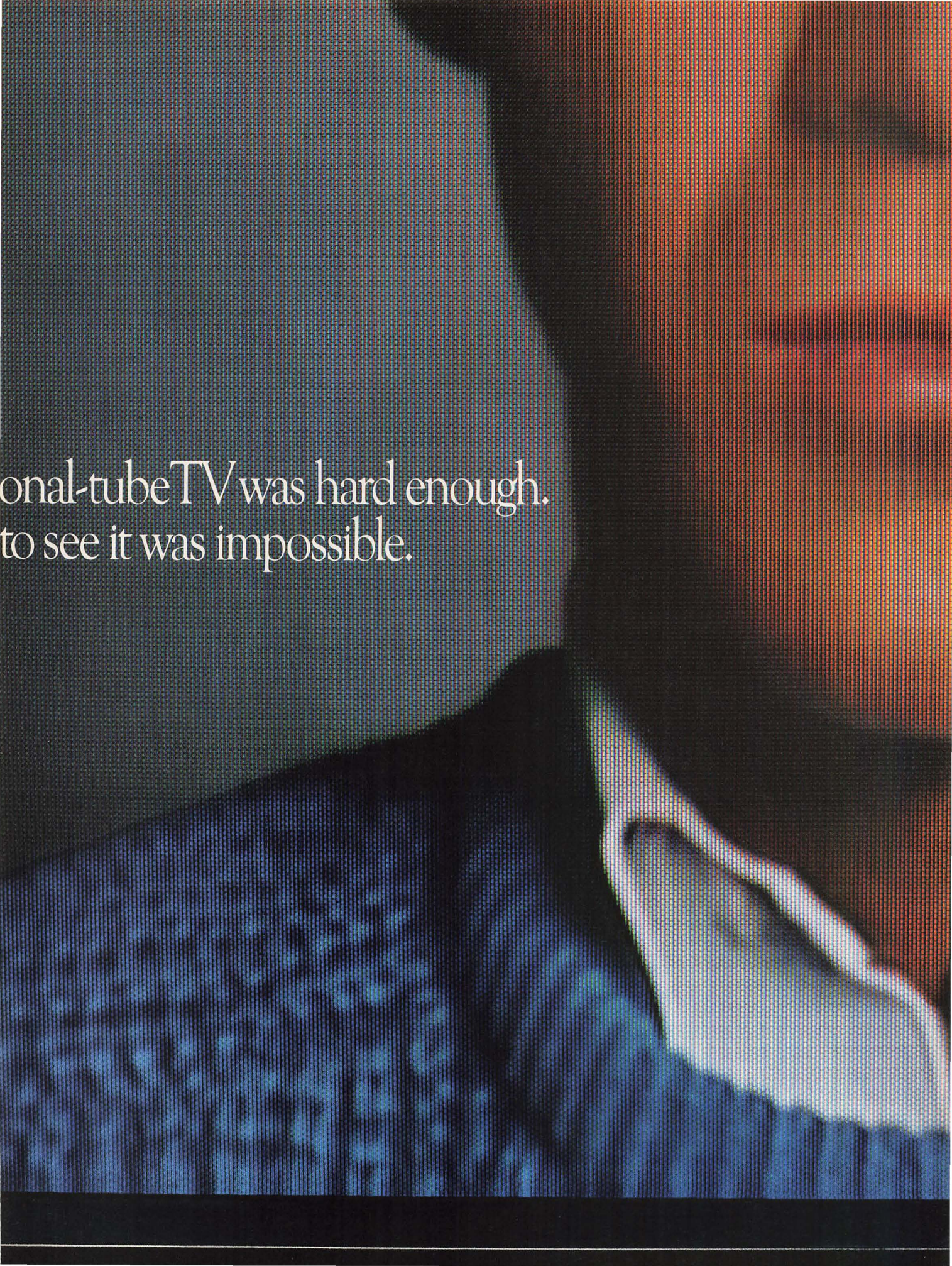
Its picture area is 86% larger than a 26-inch. Its picture is as rich, as sharp, as bright as a 26-inch. But you can see all that. Only at an authorized Mitsubishi dealer.



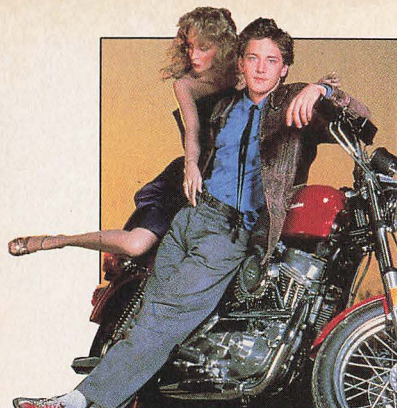
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Note: actual picture un-simulated.

For additional information, circle No. 11 on Reader Service Card.

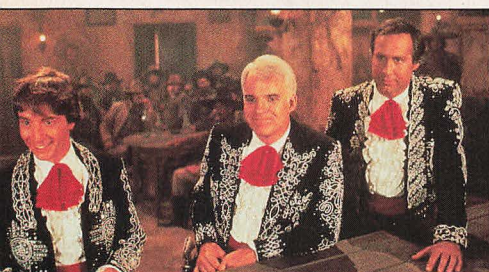
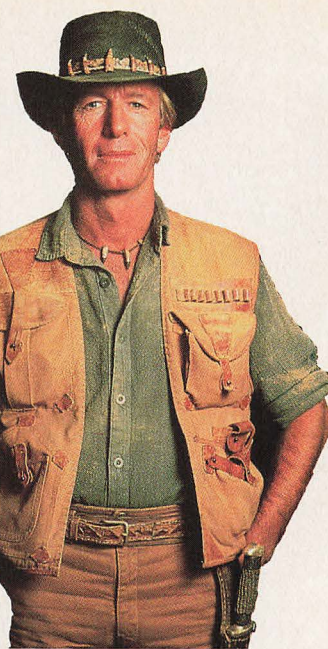
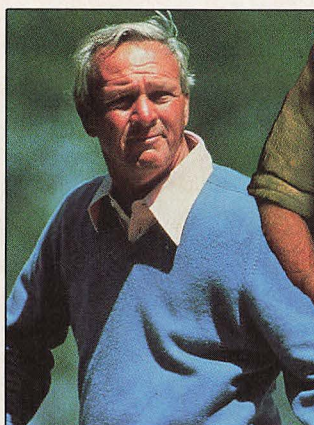


onal-tube TV was hard enough.
to see it was impossible.



Hot Hits

VIDEO REVIEW'S GUIDE TO THE TOP TAPES AND DISCS



This Month	GENERAL INTEREST	Last Month
1	CROCODILE DUNDEE Paul Hogan, Linda Kozlowski; Paramount, \$29.95	—
2	RADIO DAYS Mia Farrow, Julie Kavner; HBO, \$89.95	—
3	NIGHTMARE ON ELM STREET 3: DREAM WARRIORS Robert Englund, Heather Langenkamp; Media, \$89.95	—
4	¡THREE AMIGOS! Chevy Chase, Steve Martin; HBO, \$89.95	—
5	BLACK WIDOW Debra Winger, Theresa Russell; CBS/Fox, \$89.98	—
6	THE GOLDEN CHILD Eddie Murphy; Paramount, \$79.95	1
7	THE COLOR PURPLE Whoopi Goldberg, Oprah Winfrey; Warner, \$89.95	2
8	OVER THE TOP Sylvester Stallone, Robert Loggia; Warner, \$89.95	—
9	CRITICAL CONDITION Richard Pryor; Paramount, \$79.95	—
10	LITTLE SHOP OF HORRORS Rick Moranis, Steve Martin; Warner, \$89.95	3

This Month	FAMILY VIEWING™	Last Month
1	¡THREE AMIGOS! Chevy Chase, Steve Martin; HBO, \$89.95	—
2	MANNEQUIN Andrew McCarthy, Kim Cattrall; Media, \$89.95	—
3	LITTLE SHOP OF HORRORS Rick Moranis, Ellen Greene; Warner, \$89.95	1
4	SLEEPING BEAUTY Animated feature; Walt Disney, \$29.95	3
5	AN AMERICAN TAIL Animated feature; MCA, \$29.95	—
6	THE SOUND OF MUSIC Julie Andrews, Christopher Plummer; CBS/Fox, \$29.95	2
7	THE MOSQUITO COAST Harrison Ford, River Phoenix; Warner, \$89.95	—
8	STAR TREK III: THE SEARCH FOR SPOCK William Shatner, DeForest Kelley; Paramount, \$19.95	8
9	NOTHING IN COMMON Tom Hanks, Jackie Gleason; HBO, \$89.95	—
10	PINOCCHIO Animated feature, Walt Disney, \$29.95	5

This Month	TOP DISCS	Last Month
1	HANNAH AND HER SISTERS Woody Allen, Mia Farrow; HBO/Image LV, \$39.95	—
2	THE COLOR OF MONEY Paul Newman, Tom Cruise; Touchstone LV, \$44.95	—
3	FERRIS BUELLER'S DAY OFF Matthew Broderick; Paramount LV, \$29.95	1
4	CHILDREN OF A LESSER GOD William Hurt, Marlee Matlin; Paramount LV, \$29.95	2
5	ALIENS Sigourney Weaver, Paul Reiser; CBS/Fox LV, \$34.98	3
6	THE MORNING AFTER Jane Fonda, Jeff Bridges; Lorimar LV, \$36.95	—
7	TOP GUN Tom Cruise, Kelly McGillis; Paramount LV, \$29.95	4
8	THE FLY Jeff Goldblum, Geena Davis; CBS/Fox LV, \$34.98	5
9	DOWN AND OUT IN BEVERLY HILLS Richard Dreyfuss, Bette Midler; Touchstone LV, \$34.95	6
10	RUTHLESS PEOPLE Danny DeVito, Bette Midler; Touchstone LV, \$34.95	9

This Month	THE ARTS™
1	WINDHAM HILL—IN CONCERT George Winston, Liz Story; Paramount, \$29.95
2	HOROWITZ IN MOSCOW Vladimir Horowitz; MGM/UA, \$39.95
3	WINDHAM HILL—CHINA William Ackerman, Shadowfax; Paramount, \$29.95
4	BARYSHNIKOV—THE DANCER AND THE DANCE Mikhail Baryshnikov; Kultur, \$39.95
5	THE COLTRANE LEGACY John Coltrane; Video Artists International, \$39.95

This Month	SPORTS™
1	ARNOLD PALMER: PLAY GREAT GOLF, VOL. 1 Arnold Palmer; Vestron, \$39.98
2	VIC BRADEN'S TENNIS, VOL. 3 Vic Braden; Paramount, \$24.95
3	THE BEST OF THE FOOTBALL FOLLIES Compilation; NFL Films, \$19.95
4	AUTOMATIC GOLF Bob Mann; Video Reel, \$14.95
5	DR. J'S BASKETBALL STUFF Julius Erving; CBS/Fox, \$19.98

"Hot Hits" are based on a nationwide survey of leading video software specialty stores, chains, mass merchandisers and wholesalers. The lists include titles culled from retailers' current top tape and disc lists as well as distributors' prerelease sales printouts.

"A VERY GREAT FILM. Two thumbs up!"
Siskel & Ebert & The Movies

RIVER'S EDGE



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hi-fi
MONO

HEMDALE FILM CORPORATION PRESENTS
A SANFORD/PILLSBURY PRODUCTION "RIVER'S EDGE"
Starring CRISPIN GLOVER KEANU REEVES IONE SKYE LEITCH
ROXANA ZAL DANIEL ROEBUCK JOSHUA MILLER
and DENNIS HOPPER as FECK Production Designer JOHN MUTO
Director of Photography FREDERICK ELMES Co-Producer DAVID STREIT
Executive Producers JOHN DALY and DEREK GIBSON Written by NEAL JIMENEZ
Produced by SARAH PILLSBURY and MIDGE SANFORD
Directed by TIM HUNTER



Directed by TIM HUNTER



**AVAILABLE ON VIDEOCASSETTE AND
LASER VIDEODISC OCTOBER 28, 1987**

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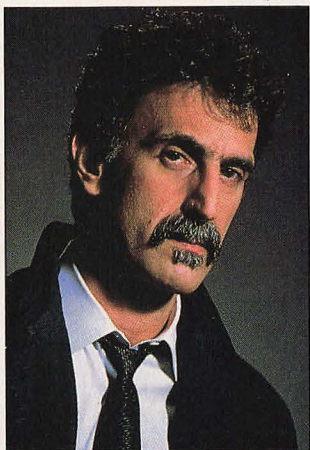
STARSPOT: FRANK ZAPPA

Musician, composer, producer and social critic, Frank Zappa is aiming his inflamed talents at video. His new company is called Honker Home Video (distributed through MPI Home Video).

VR spoke to Zappa at his California home.

VR: What can we expect to come from your Honker?

ZAPPA: Well, the initial releases are two features, one documentary and something you could describe as a compila-



tion—samples of other Honker programs and previews of shows that are coming next year, in a magazine-show format.

VR: What kind of stuff will the company acquire for release?

ZAPPA: Unusual stuff that

wouldn't get a chance someplace else. I'll be the guy who screens it and selects it, and I'll stand behind it, whatever it is. Anybody who wants to submit a product to be considered should submit it after November.

VR: You're liable to be flooded with submissions.

ZAPPA: That's okay. If a guy has spent the time and the effort to make a film, if it's got any merit, it shouldn't be sitting on a shelf. And I'd like to keep forms of alternative expression alive in an era when there is no funding for weird stuff.

VR: The first Honker releases are full of old footage and music of yours. What's it like looking at your old stuff?

ZAPPA: Well, I primarily look at it in terms of grain, chroma, whether the cuts work. I'm not nostalgic about it. It's just pictorial material.

VR: You're never embarrassed about stuff you did 20 years ago?

ZAPPA: Not really. I've always been able to laugh at myself. Not only do I realize that other people are not perfect, I'm well aware of the fact that I'm not perfect either. I'll tell you what, though—I'll put up my pictures from 20 years ago against Ronald Reagan's pictures from 20 years ago any day of the week.



UP, COMING

Watch Mary Stuart Masterson. Critics praised this 20-year-old for raising *Some Kind of Wonderful* above the usual level of John Hughes' teen flicks. She also added a spark to *Heaven Help Us*, warmed up the relentlessly brutal *At Close Range* and provided the only life in the remote *Gardens of Stone*. She grew up in the New York theater (her parents, actress Carlin Glynn and director Peter Masterson, play her parents in *Gardens of Stone*), so she isn't thrown by working with heavyweights onstage or in movies. That's lucky because she

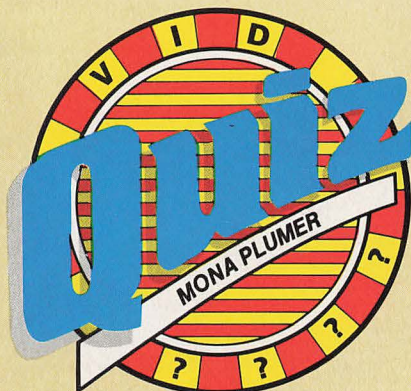
recently worked with two of the best: the late Geraldine Page (star of her father's *The Trip to Bountiful*) in *My Little Girl*, and Robert Mitchum in *Mr. North*.

HERE, SPOT

You may not think of it as "acting" per se, but many of the hardest-working troupers in showbiz pay the rent by appearing in TV commercials. In fact, appearing in one ad to say, "Thanks to *Depends*, I can drink all this Lite Beer from Miller" could bring a performer mucho cash.

One such successful actress, Iris Acker, recently released a videotape called *Breaking Into Television Commercials* on Miami, Florida's MTI Home Video

Who says TV isn't educational? Now that the new school term is underway, here's a pop quiz to test your knowledge of TV (and movie) school trivia.



1. What teacher did David Hartman portray in his 1974 TV series? _____

2. Beaver Cleaver had two teachers in the course of the *Leave It to Beaver* series. What were their names? _____

3. Who played Mr. Novak? _____

4. What teacher did John Houseman portray in *The Paper Chase*? _____

5. Name the principal on *Room 222*. _____

6. At what school did *Our Miss Brooks* take place? _____

7. John Travolta played which Sweathog on *Welcome Back Kotter*? _____

8. Bill Cosby played what teacher in the 1969 *Bill Cosby Show*? And what did he teach? _____

FIVE ACTORS BORN TO STAR IN SCOOBY-DOO—THE MOVIE

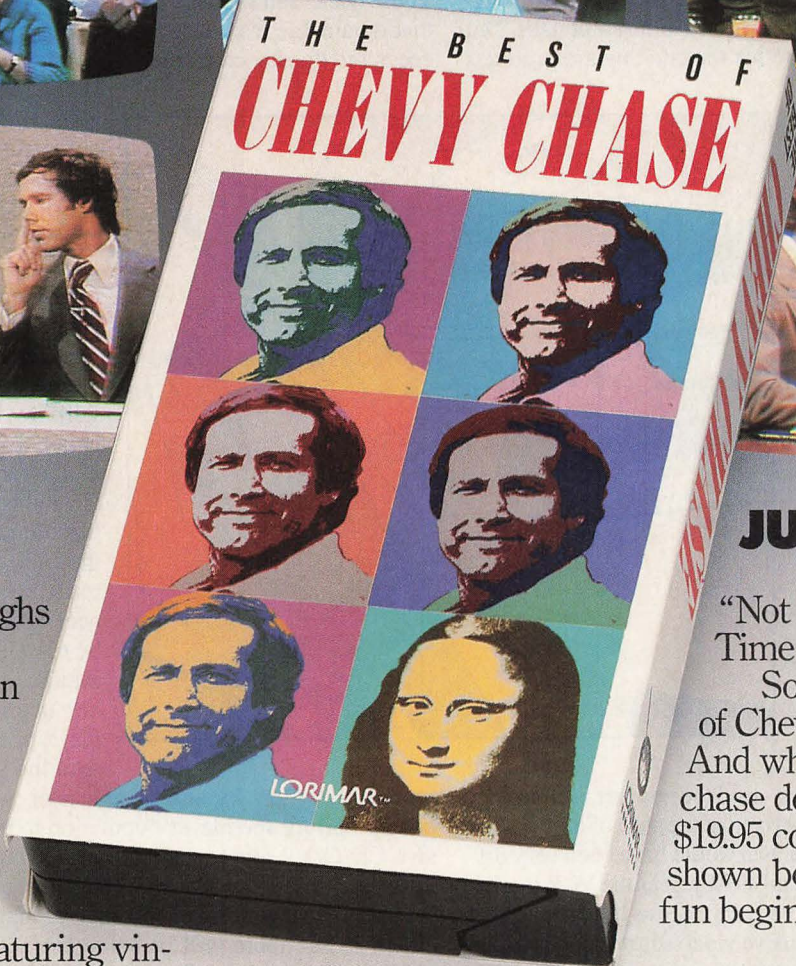
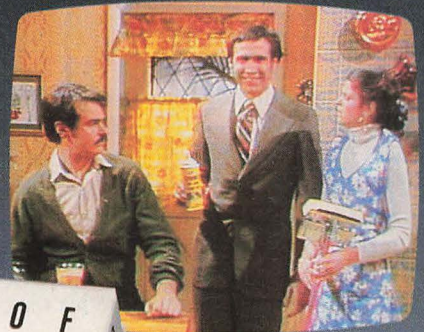
1. Burt Young
2. Dan Aykroyd
3. Richard Moll
4. Steve Guttenberg
5. Ed McMahon

label. The tape covers most of the topics commonly discussed by actors as they wait off-stage for their chance at a cattle call.

So, if you can moo like Elsie the cow, and just need to know how to go about proving it, then you should take a look at *BITC*. Today, an accountant. Tomorrow, a bovine tap dancer.

Answers: 1. Lucas Tanner 2. Miss Canfield and Miss Landers 3. James Franciscus 4. Professor Charles W. Kingsfield Jr. 5. Seymour Kaufman, played by Michael Constantine 6. Madison High 7. Vinnie Barbarino 8. Chet Kincaid, Phys. Ed.

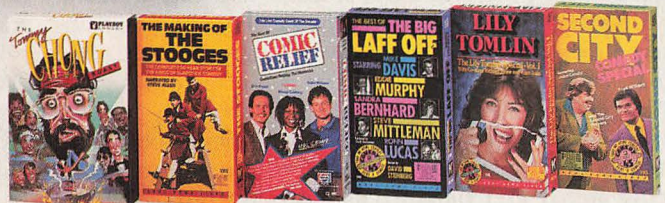
THE FUN IS IN THE CHASE.



JUST \$19.95!

Share the laughs with America's favorite funnyman in the hilarious new comedy video, "The Best of Chevy Chase." It's sixty minutes of side-splitting entertainment featuring vintage bits of Chevy's infamous portrayals on "Saturday Night Live," including the "Candy Gram Land Shark," "Weekend Update," "Gerald Ford Falls," and much more. With guest appearances by Richard Pryor and others. And featuring comedy cohorts Dan Aykroyd, John Belushi, Gilda Radner, Laraine Newman and the rest of the

"Not Ready for Prime Time Players." Just \$19.95. So pick up the "Best of Chevy Chase," today. And while you're at it, chase down our other \$19.95 comedy releases shown below. And let the fun begin.



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©1987 Broadway Home Video, Inc. "The Best of Chevy Chase," Executive Producer Lorne Michaels. Available on VHS, Beta and Laser Videodisc. Exclusively distributed by Lorimar Home Video. Also available in Canada. ©1987 Lorimar Home Video, Inc. All Rights Reserved.

Star-crossed Format Battles Yet Another Recording Threat

There are times when you have to think the laser videodisc player is star-crossed. Many experts believed the player, along with its software, should've been one of the most successful consumer electronics entertainment devices ever introduced.

It is an astounding achievement, combining laser, optical and semiconductor technology with a degree of microprecision control that exists elsewhere only in research labs. But few people buy technology. What they do buy are products that fill a need, and nothing on the market now fills the need for packaged video software like laser video.

Without question the format supplies the best TV pictures, which is why most manufacturers use laser players to demonstrate their high-resolution color TVs. It also provides digital stereo and offers high-speed random access for almost instant call of any segment on the disc. The discs themselves are relatively inexpensive, can be produced in high volume and never wear out.

So with all that going for it, why are there only about a half million videodisc players in American homes? The answer is that there are 42 million videocassette

recorders in American homes—and the number is climbing.

Had the videodisc player arrived at the start of the '70s the figures, at least for players in use, would have been very different. But it didn't get here until 1979, just as the VCR market exploded. Initial interest in disc players was high, but given the choice between two expensive video sources, consumers opted for the VCR, primarily because of its ability to record.

Despite its dismal sales performance, the laser system was kept alive almost single-handedly by Pioneer because of the company's unshakable belief that the disc's time would come. That confidence started paying off, albeit modestly, just over a year ago. Long-time VCR-owning videophiles looking for something new to add to their equipment collection rediscovered laser video and its superior performance, and sales began picking up.

This year a new wrinkle is being added: CD-Video, the five-inch optical disc that can supply up to 20 minutes of digital audio plus a five-minute video clip. It's coming this fall with the hardware backing of Dutch Philips, its US consumer electronics arm Magnavox plus Panasonic and Yamaha of Japan and the support of most major record companies. As announced, CD-V, a cross between the now familiar digital

audio compact discs and laser videodiscs, holds the promise of sparking broad consumer interest in videodiscs.

But once again the introduction puts the disc in direct competition with the VCR. The CD-V launch will coincide almost exactly with the first market appearance of Super VHS VCRs. These decks can supply a picture equal to, if not better than, that obtainable from laser video, and certainly one that exceeds the display capability of 90 percent of the color TVs in use. Most will also have VHS Hi-Fi for super stereo audio comparable to that of compact discs.

So, shades of 1979! Buyers will again have to choose between two very expensive video gadgets, one that is capable of recording and one that isn't.

The first CD-V players will be triple-threat machines that handle eight- and 12-inch laser discs, standard CDs plus CD-Vs. The new machines will be priced in the \$800-\$900 range. Their multiplay capability is necessary because there will be few CD-V discs actually available, despite the number of different titles that may appear in the catalog.

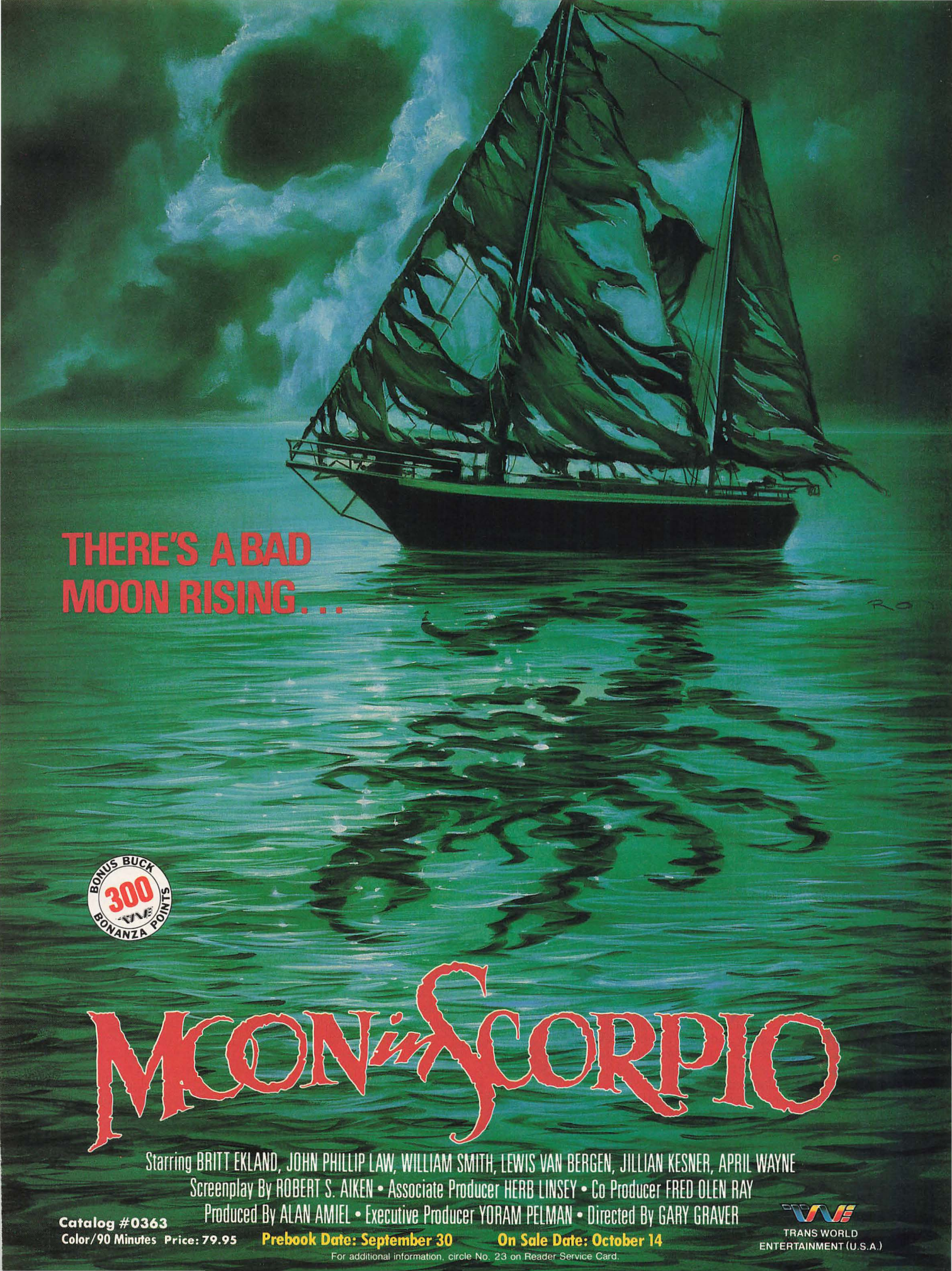
And the supply is likely to

remain fairly low for at least a year or two as record companies wait for the player population to build. Less expensive CD/CD-V players should be showing up by the end of next year, mainly to appeal to the teenage market.

Don't expect a flood of software support for Super VHS, either. While there will be some prerecorded demo tapes around, don't look for *Platoon*, *Top Gun* or any of the other recent hits to come out in that format for quite some time. With prices starting at around \$1,300, Super VHS VCRs won't be taking the market by storm, and tapes recorded in Super VHS can't be played on any of the VCRs now in use. Software suppliers can also be expected to hold back until the number of Super VHS VCRs sold makes issuing cassettes in that format economically attractive. □



Robert P. Gerson



THERE'S A BAD
MOON RISING...



MOON in SCORPIO

Starring BRITT EKLAND, JOHN PHILLIP LAW, WILLIAM SMITH, LEWIS VAN BERGEN, JILLIAN KESNER, APRIL WAYNE

Screenplay By ROBERT S. AIKEN • Associate Producer HERB LINSEY • Co Producer FRED OLEN RAY

Produced By ALAN AMIEL • Executive Producer YORAM PELMAN • Directed By GARY GRAVER

Catalog #0363

Color/90 Minutes Price: 79.95

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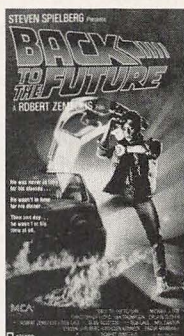
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BEVERLY HILLS COP 2053362
SHORT CIRCUIT 3607012
JUMPIN' JACK FLASH 3627072
COCOON 3553882
CRIMES OF THE HEART 5153042
GHOSTBUSTERS 1742682
THE KARATE KID II 1894152



RETURN OF
THE JEDI
3547042

TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER	TITLE	SELECTION NUMBER
STAR TREK: THE MOTION PICTURE	2035212	STRIPES	1513242	MAD MAX: BEYOND THUNDERDOME	6089272	IT HAPPENED ONE NIGHT	1655482
CHARIOTS OF FIRE	6014432	OLIVER!	1760162	BRIDGE ON THE RIVER KWAI	1606302	FRIENDLY PERSUASION	0960162
THE GODFATHER	0008512	THE BOY WHO COULD FLY	5146042	THE SONS OF KATIE ELDER	2065242	JANE FONDA'S NEW WORKOUT	5112042
THE BOYS IN COMPANY C	1522072	THE DEER HUNTER	2124152	IT'S A WONDERFUL LIFE	3256052	THE THING	5505172
LAWRENCE OF ARABIA	1514312	BODY HEAT	6020112	PURPLE RAIN	6048012	THE SEARCHERS	6102042
THE BIG CHILL	1527362	STAR TREK III: THE SEARCH FOR SPOCK	2016322	CADDYSHACK	6023262	DR. STRANGELOVE	1521082
BLADE RUNNER	3104332	WHITE NIGHTS	1814382	SILKWOOD	3106182	WUTHERING HEIGHTS	3126452
THE LONGEST DAY	0577032	GUNGA DIN	5522402	THE MAN WHO KNEW TOO MUCH	3378082	HALLOWEEN	3250432
HEARTBURN	4270052	POLICE ACADEMY	6049672	GILDA	1553092	THE TEXAS CHAINSAW MASSACRE	3305062
CAT BALLOU	1545002	COBRA	6201042	THE VERDICT	0760182	TO KILL A MOCKINGBIRD	1022282
A STAR IS BORN	6105012	NATIONAL LAMPOON'S EUROPEAN VACATION	6096282	JULES AND JIM	7611142	A VIEW TO A KILL	0989392
DEATH WISH	2027212	ST. ELMO'S FIRE	1803232	TAXI DRIVER	1560182	FLYING LEATHERNECKS	5517392
THE RED SHOES	4505022	RE-ANIMATOR	4847172	RASHOMON	3181052	THE SHINING	6103292
THE COTTON CLUB	3100602	LEGAL EAGLES	2102032	PLACES IN THE HEART	0978572	THE OFFICIAL STORY	4611032
M*A*S*H	0055382	STAR WARS	0564652	ROMANCING THE STONE	0894252	PORKY'S	0775372
THE NATURAL	1649132	TIGHTROPE	6051392	KING KONG (ORIGINAL)	5502362	AIRPLANE	2033312
AGNES OF GOD	1812222	G.I. BLUES	0670332	A ROOM WITH A VIEW	3615012	THE DAY THE EARTH STOOD STILL	0576122
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KRAMER VS. KRAMER	1503262	A NIGHTMARE ON ELM STREET	3288232	THE CAINE MUTINY	1685182	THE GODS MUST BE CRAZY	7340042
THE BEDROOM WINDOW	4942032	THE TRIP TO BOUNTIFUL	3225292	THE HUSTLER	0939142	BLACK WIDOW	3630022
MAD MAX	7109472	LOVE STORY	2040082	BLONDE VENUS	2104012	THE WILD BUNCH	6111112
HITLER: THE LAST TEN DAYS	4100012	JOURNEY TO THE CENTER OF THE EARTH	3541002	TERMS OF ENDEARMENT	2014262		
REAR WINDOW	2134052	BLUE VELVET	5150072	SONG OF BERNADETTE	7591002		
EXCALIBUR	6021022	THE RULES OF THE GAME	3228002				
BORN YESTERDAY	1554082	BROTHER FROM ANOTHER PLANET	7568172				
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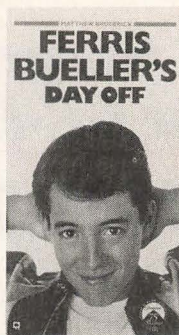
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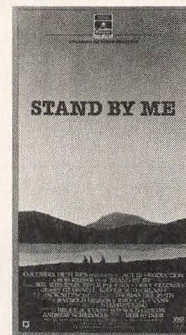
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BREAKFAST AT TIFFANY'S	4116032	THE WAR WAGON	1015012	THE QUIET MAN	4032122	WHITE CHRISTMAS	2072252
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DOUBLE INDEMNITY	2101042	THE FRENCH CONNECTION	0042002	ON THE WATERFRONT	1625292	GUNS OF NAVARONE	1523222
THE KARATE KID	1710412	GOING MY WAY	1025092	GREEN BERETS	6239182	THE LION IN WINTER	3162162




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ACTION/ADVENTURE

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JEWEL OF THE NILE
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THE BEST YEARS OF OUR LIVES	3129342	THE MAN WHO SHOT LIBERTY VALANCE	7092472
A CLOCKWORK ORANGE	6004452	NOTORIOUS	0567392
YOUNG FRANKENSTEIN	0635292	GUNFIGHT AT THE OK CORRAL	2063002
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THE GODFATHER PART II	0018422	CITY LIGHTS	0669102
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48 HOURS	2022262	ROCKY IV	3570462
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GUESS WHO'S COMING TO DINNER?	1819092	BUTCH CASSIDY AND THE SUNDANCE KID	0517632
REBECCA	0664072	TRADING PLACES	2017232
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SHARKEY'S MACHINE	6031002	THE MAGNIFICENT AMBERSONS	3347142
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THE ROAD WARRIOR	6028212	GORKY PARK	7108142
RISKY BUSINESS	6033402	PRIZZI'S HONOR	4802282
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a movie without having had a full two weeks to decide, send it back at our expense.) There's a toll-free number to call if you have any questions or service requests.

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Note: CBS Video Club reserves the right to reject any application or cancel any membership. Offer limited to continental U.S. (excluding Alaska) and Canada. Canadian residents will be serviced from Toronto (offer may vary). Applicable sales tax added to all orders. V54/F87

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Buy Out Surprise: French Take Over GE-RCA



The biggest picture: Panasonic's 41-inch record-breaker.

NEW TUBE: BIGGEST EVER

The world's largest, heaviest and most expensive direct-view color TV has been introduced in Japan by Panasonic's parent company, Matsushita. The new color TV, boasting a 41-inch picture tube, is slated to hit the market in Japan this month at a whopping list price equivalent to \$12,800. A special matching stand with built-in stereo speakers will go for \$675, creating a \$13,475 package. No decision has been made on a date for export sales.

The TV, which weighs in at a

hefty 308 pounds, includes Dolby Surround and comes with built-in 10-watt front and five-watt rear stereo amplifiers. It also has an S-connector for use with S-VHS.

Matsushita claims that with the help of newly developed comb filters in the chassis, the set offers up to 560 lines of horizontal resolution. But considering the high price, it's doubtful many home users will be able to enjoy it. Bars, hotels and other public places will probably be the prime market for the set. (R.G.)

INTERACTIVE CD GAMES DUE

By Michael Mascioni

Keep an eye on CD-I. Parker Brothers, the company behind *Clue* and other popular board games, recently signed an agreement with American Interactive Media "to explore the development of games for use on CD-I [compact disc-interactive] systems," according to an AIM spokesperson.

AIM, an offshoot of Holland-based PolyGram International and N.V. Philips, contended from its inception that interactive compact discs would have many game applications. The Parker Brothers pact represents the first written commitment by a game manufacturer to this developing video technology.

Parker Brothers enjoyed con-

siderable success with its videocassette version of *Clue* and videogames such as *The Empire Strikes Back* and *Frogger*. AIM's president, Bernard Luskin, explains that Parker Brothers' "history of success in developing games for new technologies" drew AIM's attention.

"CD-I looks like the next wave," according to Sam Kjellman, Parker Brothers' manager of new ventures research, "because it would combine the best of all forms of entertainment technology—audio, video, text and data—into a single entertainment medium."

Initial research will assess the possibilities of translating such top-selling board games as *Monopoly*, *Clue* and *Risk* into the CD-Interactive format.

FRENCH ELECTRONICS GIANT BUYS TWO AMERICAN TV HOLDOUTS

By Robert Gerson

America's leading VCR and TV brand shifted to foreign ownership in July when the French manufacturing giant Thomson Group reached an agreement to purchase the GE-RCA Consumer Electronics Division from General Electric. The deal will leave Zenith as the last remaining US maker of color TVs.

GE, which acquired RCA in June '86, sold the consumer electronics division in exchange for Thomson's lucrative medical technology division and an estimated \$800 million in cash. When the transaction is completed, probably by the end of this year, Thomson will become the leading marketer of color TVs and VCRs in the US, as well as the third owner of the RCA name in less than two years.

Thomson will acquire the GE-

size. Thomson owns its own color picture tube plant and is a partner with Japan's JVC in JT Holdings, which manufactures VCRs and components in Europe.

The company has annual consumer electronics sales of about \$2.9 billion, nearly matching GE-RCA's \$3.2 billion.

At a recent news conference in New York, Alain Gomez, Thomson's dynamic 49-year-old chairman, stressed that the change in ownership is not expected to mean immediate changes in GE-RCA product lines or marketing operations. Eventually, though, Thomson will have to phase out the GE brand name. While Thomson is getting permanent rights to the use of the RCA name, it will have to stop marketing under the GE logo within 10 years.

Gomez did stress that the company will try to integrate the research and development clout of GE-RCA and Thomson's European operations. He added that the company's worldwide market position would give it more leverage in future format discussions.



Thomson boss Alain Gomez.

RCA headquarters and engineering and design center in Indianapolis, various TV and TV component plants in the US, Mexico and overseas, as well as other assets. The remainder of RCA's businesses—including the NBC network—will stay with GE.

Relatively unknown here, Thomson, over the last five years, has become Europe's second largest consumer electronics company, trailing only the Dutch electronics giant N.V. Philips in

FCC CHANGE

By James B. Meigs

The Federal Communications Commission jettisoned its long-established Fairness Doctrine by a unanimous decision in August. The doctrine had required broadcasters to present alternate points of view on controversial issues.

The FCC argues that with so many broadcast outlets today, the Fairness Doctrine is no longer necessary to encourage different points of view. Under the new ruling, television and radio would have the same freedoms under the First Amendment as books and newspapers. Members of Congress and other groups supporting the doctrine have vowed to fight the ruling.

CHINESE SETS TO INVADE USA

If you think TV sets and other electronics products from Korea are inexpensive, get ready for the next wave in low-cost Asian products. The Chinese are coming.

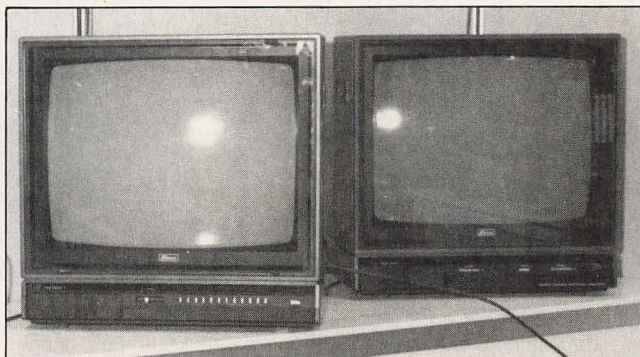
Over the past four years the People's Republic of China has purchased more than a dozen color-TV assembly plants, along with production know-how, from such Japanese manufacturers as Hitachi, JVC, Matsushita and Toshiba. According to estimates, the country can now turn out more than five million sets annually. Many of those sets may soon be coming our way.

MTC Electronic Technologies, based in Canada, says it has signed a \$161 million contract to purchase 700,000 color TVs and

manufacturers there. The contract marks the first stage of a five-year agreement under which MTC has rights to distribute Chinese electronics in the US and Canada.

As part of that agreement, MTC says it will participate in a \$7.8 million joint venture to manufacture VHS VCRs in China for export. MTC says it will also help China obtain manufacturing technology for other advanced consumer electronics products.

In its statement, MTC said it participated with the Chinese agency in the display of color TVs at the Summer Consumer Electronics Show in Chicago and that it received substantial orders from some major US retail



Low-cost Chinese television sets could reach US soon.

other products from the China National Electronic Import-Export Agency, which represents

chains. The TVs exhibited at the show were all 13- and 19-inch monitor-look sets. (R.G.)

NEW BOOST FOR COLORIZERS

By Seth Goldstein

The trend toward colorizing black-and-white movies and TV shows may now intensify due to a recent ruling by the US Copyright Office that the computer-colored versions are entitled to copyright protection.

In many cases, the older black-and-white movies that are candidates for colorization are in the public domain, their copyrights having expired. Companies, such as Turner Entertainment and Hal Roach Studios, which have been colorizing movies at a cost of about \$3,000 a minute, have been concerned that others might simply copy and sell the colorized versions without any legal penalty.

In order to be eligible for copyright protection, the color-

izers have to demonstrate "a certain minimum amount of individual creative human authorship." In other words, it isn't enough simply to add a few tints to an old movie; a certain amount of work and artistic judgment have to go into the product.

The new ruling means program suppliers will be able to market their colorized movies and TV shows more aggressively to TV and cable outlets. In the long run, it should also mean more colorized cassettes.

The ruling won't silence the Directors Guild of America, which sees red every time a classic is converted. The DGA has fought the colorizing trend at every opportunity, and may try to challenge this ruling in court. Responding to the ruling, movie director John Huston remarked, "My only comment is any four-letter word you can think of."



Rep. Joseph DioGuardi.

BILL TO SHIELD KIDS FROM X VID

By Gary Arlen

Congressional action is needed to keep "obscene videotapes" out of youngsters' hands, according to Rep. Joseph DioGuardi. So the New York Republican has introduced the Children's Home Video Protection Act (H.R. 2605), an effort to prevent video stores and mail-order dealers from peddling obscene movies to anyone under 18.

The proposed legislation, says DioGuardi, will "send a message to sleaze video dealers that they better be prepared to spend up to one year in jail" or pay stiff fines for selling or renting hardcore material to youngsters.

DioGuardi also would like to restrict youths' access to violent programming, but he admits it will be harder to crack down on video violence. Indeed, one reason he is focusing on X-rated movies is that Supreme Court rulings on obscene material give law enforcement officials a guideline.

Washington insiders don't expect quick action on DioGuardi's proposed legislation, especially since he is not a member of the judiciary committee that would have to review the bill. (G.A.)

CABLE JUKEBOX

"You are the veejay," according to the promos from Video Jukebox Network, a cable/video channel that wants every viewer to pick the music that will be shown around the clock. And by year's end, homes in as many as 30 cities may be able to select videos from a play list of about 100 new and classic performances.

Unlike MTV and other cable

music channels, Video Jukebox requires viewers to pay for what they see. In the pilot program in Miami, viewers pay \$1 per play when they request a specific video on the Video Jukebox cable channel. The titles—including the latest rock and country music videos plus vintage performances—appear between songs as a TV screen that resembles a diner booth jukebox.

When a viewer wants to request a specific video, he or she dials a local phone number and then uses the telephone keypad to enter a three-digit code for the music video. A \$1 charge is added to the phone bill for requesting that song. Video Jukebox then queues up that video for presentation. Usually the video appears within a half hour, although at primetime there could be a wait of up to 90 minutes.

Miami viewers have quickly embraced the service. Video Jukebox is receiving nearly 400 calls per day, keeping it programmed by viewers full time. There is no word on which other cities will get the service.

The company that runs Video Jukebox says many other types of video-on-demand could be programmed—including sports highlights, favorite comedians and shopping catalogs. (G.A.)

DISC IS IT

By Marc Berman

Laser disc prices are headed down, and quality up, said Pioneer Video executives at the recent opening of the company's refurbished disc-pressing plant in Carson, California.

Pioneer brass also said they are looking into producing five-inch CD-Video discs at the plant as well. But Pioneer stressed that the plant's main function will be keeping up with the increased demand for 12-inch videodiscs. The \$10 million overhaul has given the plant the ability to crank out about 350,000 discs per month, with far fewer rejects than before. Both factors should lead to cost savings. The plant upgrade included installing high-level "clean rooms" and robotic assembly lines.

The plant opening also fanned reports that Pioneer is preparing to unveil a Super LaserVision system to compete with the quality boost of the new S-VHS format.

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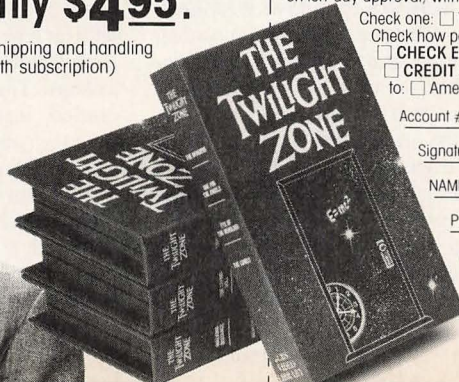
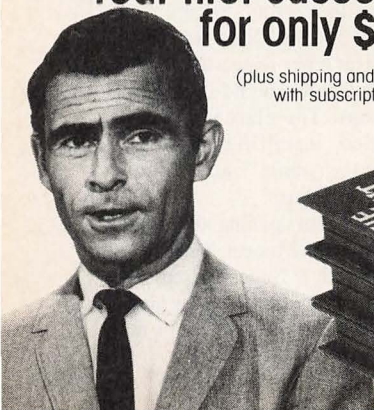
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THE TWILIGHT ZONE

T11

T12





BUYER'S GUIDE

The Most Complete Video Equipment Directory Ever

Just about a decade ago, a new, revolutionary machine came along that changed the way we looked at home entertainment.

The VCR metamorphosed American viewers. A captive audience became a vital, demanding one. The VCR expanded our viewing options exponentially, giving us the power to choose what we wanted to watch, when we wanted to watch it. Linked with a videocamera or in the form of a camcorder, it gave us even more—the power to create our own programming.

And now, 10 years later, things look even better. Super VHS and ED Beta promise to put broadcast-quality video in the hands of anyone who wants it. But the advances are not confined to the VCR and camcorder realms. In TVs, tuners and receivers, laser disc players, A/V systems, speakers, satellite receivers and accessory components, the byword for the season is *change*. Ma-

jor improvements have taken place across the entire video spectrum—and you'll learn all about them on the following pages.

In fact, one of the constant complaints we receive at *Video Review* concerns the almost continual

change in video equipment. One year's hot product is a glorified doorstop the next. What's a consumer to do? Simple. Read these articles and be prepared the next time you enter the neighborhood electronics store.

In addition to informative stories, you'll find comprehensive comparison charts listing all the makers, models and features in each category; glossaries that de-

code the video-ese; and good, hard questions to "Ask Before You Buy . . ."

Let *VR's 1988 Buyer's Guide* be your holiday shopping companion for all equipment—and your introduction to what can accurately be called the new age of home video. —The Editors

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VIDEO REVIEW 1988 BUYER'S GUIDE. Editor: Bob Barlow. Associate Editor: Gregory P. Fagan. Listings Coordinator: Marjorie Price. All specifications are manufacturers' data, not *VR* Equipment Review measurements. All prices are manufacturers' suggested retail prices and are subject to change without notice.

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VISION



VCRs



WHAT'S NEW? The VCR sitting in your home entertainment center probably has lots going for it. Perhaps it's a stereo machine, with four heads and great sounding Hi-Fi audio. If it's a VHS model, chances are it features HQ picture-enhancement circuitry and is capable of performing at least *some* neat tricks—relatively crisp freeze-frames, slow-motion and scanning—perhaps by means of digital circuitry. But that VCR now belongs to another, older generation—thanks to Super VHS, the most significant leap forward in home video since the introduction of the VCR itself.

What is it? Put simply, Super VHS (or S-VHS) is a video *system* capable of delivering nearly *double* the picture resolution of standard VHS. (For a more in-depth treatment of this subject, see "Super!" July '87 *VR*). We stress

*From feature-packed
Super VHS machines
with Hi-Fi sound to
basic two-head decks.*

*And everything
in between.*

the term "system" because—although an S-VHS deck can play conventional VHS tapes through an ordinary TV's audio/video or RF inputs—to really strut its incredible stuff, special S-VHS tape and a monitor/receiver equipped with something called

an S-connector are needed. This new method of connecting TVs and VCRs separates luminance (brightness) and chrominance (color) signals to eliminate cross-talk, which often results in color bleeding. But something else is really responsible for S-VHS's super picture. The developers of the format moved the bandwidth to a higher frequency, then broadened the bandwidth itself, to allow for

more information and hence greater resolution. The improved system relies on an upgraded tape as well (see S-VHS tape sidebar).

So how will this innovation affect you? Well, if



The Minolta MV-120S: A basic, conventional VHS VCR with remote control.

you're after a great picture that surpasses even the best Beta has to offer (but not necessarily for long—ED Beta is reportedly on the way), you'll probably want an S-VHS VCR.

Prices are somewhat steep: in the \$1,200-plus range. And blank S-VHS tape carries a price tag in the \$20 neighborhood, which may shock those accustomed to buying discounted standard-grade stock.

Another current drawback is that no pre-recorded S-VHS tapes are available, and software prospects are uncertain. Although you can play conventional rental tapes (and any you may have recorded) on an S-VHS machine, they'll look much the same as they do when viewed through your current VHS VCR.

Programs recorded from other S-VHS sources, however, will be nearly indistinguishable from the original. And, with the advent of S-VHS camcorders, consumers will, for the first time, have access to video recording equipment whose picture *surpasses* the quality of broadcast reception.

S-VHS decks are now available from major manufacturers—JVC, Panasonic, Quasar, Hitachi, Zenith, RCA, Mitsubishi and Sharp.

Industry-shaking as it may be, S-VHS wasn't the only innovation of the season, as evidenced by the following list of new VCR developments:

ED Beta: It stands for "extended definition" Beta and boasts 500 lines of horizontal resolution to S-VHS's 440. The format is incompatible with existing Beta hardware, though ED Beta decks *will* play current Beta tapes. Sony is slated to introduce units in Japan this fall, but has made no official announcement regarding ED Beta's arrival on US shores.

CTL Indexing: This advance, available on some VHS VCRs, allows you to put program identification codes anywhere on a tape—even a prerecorded one. This JVC innovation differs from VHS indexing systems that only operate in the record mode. Once programmed, tapes can be rewound or fast-forwarded to a predetermined location.

Quick Start: This new feature lets you jump into the fast-forward or rewind modes without waiting the usual eight or so seconds for the tape to be retracted from the head and back into the cassette shell.

Bar Code Reader: Those who complain

of the hassle of programming their VCRs will be happy about this one. By passing a wand over a strip of bars (printed in a television program guide, for instance), you can program a deck to record a particular program—with just the flick of the wrist.

Flying Erase Heads: Another feature that's made the jump from 8mm (it's an integral part of that system) to half-inch, flying erase heads provide clean, glitch-free edits, eliminating the annoying noise bars that appear on tapes between recordings.

WHAT'S OLD? Now that we've told you what's new, let's take a moment to discuss what's old.

The ratio of VHS to Beta sales continues to climb, following a trend that's nearly as old as the VCR. The proportion is now a lopsided nine-to-one—and although S-VHS delivers a discernably better picture than Beta, the appearance of ED Beta may return the older format's bragging rights.

HQ, the circuitry package that enhances VHS pictures, is now available on nearly every deck in the format, rendering it something of a nonfeature. Digital capabilities, achieved through computer-controlled solid-state memories, now run a gamut that includes: noise-free slow-motion and freeze-frames; image enhancement and dropout compensation; mosaic and solarization effects; and the popular picture-in-picture, which allows users to view one channel while *previewing* another, inset on a corner of the screen.

Digital enhancements aren't confined solely to the video realm, however, as some half-inch VCRs now boast PCM (pulse code modulation) sound, which in effect allows them to act as high-performance digital audio recorders. Some Beta and 8mm decks have included this feature for years.

8mm, the diminutive "third format," still exists, and still offers some novel advantages—including its size, PCM audio

SUPER VHS

MANUFACTURER	MODEL NO.	DIGITAL	PIP	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	LINEAR STEREO	DAY/EVENT	DOLBY NR	AUTO INDEXING	HI-FI	DIMENSIONS: WEIGHT (HxWxD, to nearest inch, pounds)	PRICE
HITACHI	VT2700A	Yes	Yes	Yes	No	3	2	3	Yes	All	All	Yes	167	No	365/8	No	Yes	Yes	3x17x14;NA	\$1,299
JVC	HR-S7000	No	No	Yes	No	4	2	3	Yes	SP,EP	SP,EP	Yes	181	No	14/8	No	Yes	Yes	4x17x14;19	\$1,200
MAGNAVOX	VR9668AT	No	No	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	No	28/8	No	Yes	Yes	4x17x15;19	NA
MITSUBISHI	HS-423UR	No	No	Yes	No	4	2	3	Yes	SP,EP	SP,EP	Yes	107	No	14/8	No	Yes	Yes	4x17x15;NA	NA
PANASONIC	PV-S4764	NA	NA	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	NA	28/8	No	Yes	Yes	NA	NA
QUASAR	VH5677	Yes	Yes	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	No	8/31	No	Yes	Yes	3x17x14;17	NA
RCA	VPT640HF	No	No	Yes	No	3	2	3	Yes	SP,EP	SP,EP	Yes	120	No	365/6	No	NA	Yes	4x15x14;NA	NA
RCA	VPT695HF	Yes	Yes	Yes	No	3	2	3	Yes	SP,EP	SP,EP	Yes	167	No	365/8	No	NA	Yes	4x15x14;NA	NA
ZENITH	VRD700HF	No	No	Yes	No	4	2	3	Yes	SP,EP	SP,EP	Yes	17	No	14/8	No	Yes	Yes	4x17x13;19	NA

All models include wireless remote control.

SUPER VHS: VIDEO'S QUANTUM LEAP

"Ultrahigh resolution that surpasses off-broadcast quality."

That's the way most who've seen or tested the revolutionary Super VHS decks and camcorders describe this newest home video quantum leap. The rest of the talk usually centers on how engineers raised the carrier frequency and broadened the bandwidth, resulting in considerably enhanced picture detail.

But there's another piece of the S-VHS puzzle that receives less play—despite the fact that it's a *sine qua non* for the format's operation. We're talking about S-VHS tape, and it's as much a departure from or-

dinary half-inch stock as Super VHS is from its hardware predecessors.

For starters, the tape in S-VHS videocassettes is coated with finer ferric oxide particles than those used in ordinary tape. The result is a denser magnetic layer—the microscopically thin film that records and plays back video information.

The second difference is that S-VHS tape, to operate properly, must be 50 percent smoother than "regular old" VHS tape. That might *sound* like a simple proposition, but in reality, it calls for an entirely revamped approach to the design, manufacture and quality control of both

the tape and cassette. As with standard VHS tapes, S-VHS tapes must carry a JVC-licensed S-VHS logo.

All of this brings us to the price—a relatively steep \$20 per T-120 blank. The question of whether it's worth it is kind of silly. If you want what S-VHS has to offer, you've got to go with the whole program. Take a look, then decide if S-VHS is for you.

Eyeball the pictures produced by some S-VHS decks played through a monitor/receiver equipped with the requisite S-connector, and get ready for some startling images.

V H S H I - F I

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HxWxD, to nearest inch)	PRICE
AKAI	VS-525U-B	Yes	No	2	2	3	Yes	All	SP,EP	Yes	107	32	14/6	No	No	Yes	No	4x17x15	\$599
AKAI	VS-565U-B	Yes	No	4	2	3	Yes	All	SP,EP	Yes	107	32	14/6	No	No	Yes	No	4x17x15	\$699
AKAI	VS-M910U-B	Yes	No	4	2	3	Yes	All	SP,EP	Yes	167	99	365/6	No	No	Yes	Yes	4x15x14	\$849
AKAI	VS-M930U-B	Yes	No	4	2	3	Yes	All	SP,EP	Yes	167	99	365/6	No	No	Yes	No	4x15x14	\$749
CANON	VR-HF710	Yes	Yes	4	3	3	Yes	All	All	Yes	107	99	31/8	No	No	Yes	No	4x17x15	\$950
CANON	VR-HF720	Yes	Yes	4	3	3	Yes	All	All	Yes	107	99	31/8	No	No	Yes	No	4x17x15	\$1,050
CANON	VR-HF730	Yes	No	4	3	3	Yes	All	All	Yes	107	99	31/8	No	No	Yes	No	4x17x14	NA
CANON	VR-HF800	Yes	No	4	3	3	Yes	All	All	Yes	107	99	31/8	No	No	Yes	Yes	5x17x14	NA
CURTIS MATHES	AV755	No	Yes	2	3	3	Yes	SP,EP	SP,EP	Yes	93	All	21/8	No	No	Yes	No	4x17x12	NA
CURTIS MATHES	BV758	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	No	No	Yes	No	4x17x12	NA
CURTIS MATHES	BV780	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	No	No	Yes	Yes	4x17x14	NA
CURTIS MATHES	BV785	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	No	No	Yes	No	3x17x14	NA
dbx	DVR-1	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	140	140	21/8	Yes	Yes	Yes	Yes	NA	NA
EMERSON	VCS966A	Yes	No	2	3	3	No	All	EP	Yes	139	16	28/8	Yes	No	Yes	No	4x17x13	\$600
EMERSON	VCS977A	Yes	No	4	3	3	No	All	All	Yes	139	16	28/8	Yes	No	Yes	No	4x17x13	\$700
FISHER	FVH950	Yes	No	4	3	3	Yes	SP,EP	SP,EP	No	111	—	365/8	No	No	No	No	3x17x16	\$800
FISHER	FVH980	Yes	No	4	3	3	Yes	SP,EP	SP,EP	No	140	—	365/8	Yes	Yes	No	No	3x17x16	\$900
FISHER	FVH990	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	181	—	365/8	Yes	Yes	Yes	No	3x17x16	\$1,000
GE	9-7785	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	No	No	Yes	No	4x17x11	\$600
GOLDSTAR	GHV-8200M	Yes	Yes	2	3	3	Yes	All	All	—	110	80	14/8	No	No	Yes	No	4x17x14	\$650
HARMAN KARDON	VCD2000	Yes	No	2	3	3	No	EP	EP	Yes	110	20	21/4	Yes	Yes	Yes	No	5x18x15	\$900
HARMAN KARDON	VCD4000	Yes	No	4	3	3	No	SP,EP	SP,EP	Yes	140	—	21/8	Yes	Yes	Yes	No	5x18x15	\$1,200
HITACHI	VT-2500A	Yes	No	4	3	3	Yes	All	All	Yes	120	—	365/8	No	No	Yes	No	3x17x13	\$699
HITACHI	VT-2600A	Yes	No	4	3	3	Yes	All	All	Yes	120	—	365/8	No	No	Yes	Yes	3x17x13	\$799
INSTANT REPLAY	6151T3*	No	Yes	4	6	6	No	All	All	Yes	107	—	14/4	No	No	Yes	No	4x17x14	\$1,595
INSTANT REPLAY	6181T3*	Yes	Yes	4	6	6	No	All	All	Yes	107	—	14/4	No	No	Yes	No	4x17x14	\$1,795
INSTANT REPLAY	RGB**	Yes	Yes	4	6	6	No	All	All	Yes	107	—	14/4	No	No	Yes	No	4x17x14	\$1,895
JC PENNEY	6088	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	140	All	14/4	Yes	Yes	Yes	No	4x17x15	\$700
JVC	HR-D370	Yes	No	2	2	3	No	SP,EP	SP,EP	No	111	All	14/4	No	No	Yes	No	4x17x14	\$599
JVC	HR-D470	Yes	No	4	2	3	No	SP,EP	SP,EP	No	181	All	14/8	No	No	Yes	No	4x13x15	\$749
JVC	HR-D530	Yes	No	4	2	3	Yes	SP,EP	SP,EP	Yes	181	All	14/8	No	No	Yes	No	4x17x14	\$899
JVC	HR-D570	Yes	No	4	2	3	No	SP,EP	SP,EP	Yes	181	All	14/8	No	No	Yes	Yes	4x17x14	\$1,050
JVC	HR-S200†	Yes	No	4	2	3	No	SP,EP	SP,EP	No	181	All	4/8	No	No	No	No	3x18x19	\$999
KENWOOD	KV-D936HF	Yes	No	4	2	3	No	SP,EP	SP,EP	Yes	181	All	14/8	No	No	Yes	No	4x17x13	\$950

All models include wireless remote. * Plays PAL and SECAM tapes on NTSC monitor/receivers. ** Plays PAL on RGB monitors. † Portable.

capabilities and auto indexing. The old *dis-*advantages remain as well: There's not much prerecorded 8mm software out there, and you can't swap tapes with your VHS and Beta pals. The format does remain strong as a camcorder format, however.

Portable decks that dock with a tuner/timer (a device, usually built-in, that allows you to tune in television signals and program your VCR for time-shifting) are also still available, but only JVC continues to market a model. The primary value of such decks was as a companion to separate videocameras. As the combined camera/recorders (camcorders) have exploded in popularity, portables, tuner/timers and cameras have declined.

As you can see, with every new season there's more to choose from when buying

a VCR. There are decks available for every taste, every budget . . . everybody. The hard part is finding the right one. To make the task somewhat easier, we suggest you have a look at the box titled "Ask Before You Buy . . ." Then read the glossary at the end of this story, and refer to the accompanying product listings. That's all there is to it. Good luck and happy shopping.

GLOSSARY

Hi-Fi: VCRs with this feature deliver top-notch audio by utilizing the machine's rotating video heads—rather than the conventional stationary audio heads—to record and play back sound. Hi-Fi decks also record audio information across a much wider portion of the tape, so the sound quality is close to that of compact discs. The

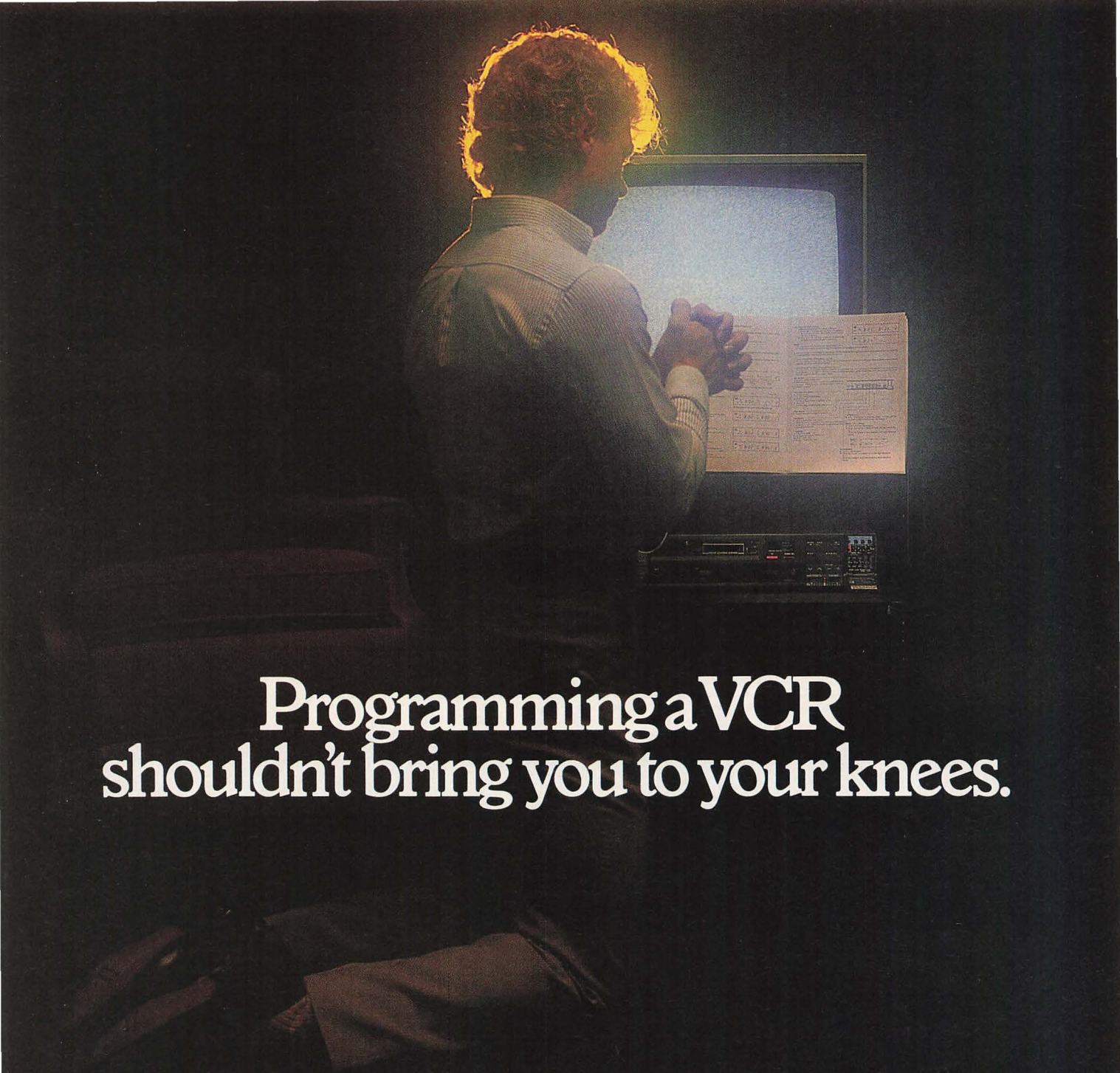
capability, when used with a worthy set of speakers, allows you to create a "home theater" audio/video environment.

HQ ("high quality"): This circuitry, now appearing on nearly all VHS decks, provides picture quality that is perceptibly superior to non-HQ machines. But beware: To merit the HQ mark, a VCR need only include two of a possible four picture-enhancement circuits. All HQ VCRs extend the white clip level by 20 percent, which improves definition. The other three circuits? Luminance noise reduction results in a brighter image, chrominance noise reduction makes colors more real, and detail enhancement heightens resolution. A machine having all four is best. Ask the dealer to produce specification sheets for the models you're interested in.

V H S H I - F I

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HxWxD, to nearest inch)	PRICE
KENWOOD	KV-D937HF	Yes	No	4	2	3	No	SP,EP	SP,EP	Yes	181	All	14/8	No	No	Yes	Yes	4x17x15	\$1,200
LLOYD'S	L-857	Yes	Yes	2	3	3	No	EP	EP	No	110	All	14/6	Yes	Yes	No	No	4x17x15	\$499
MAGNAVOX	VR9664AT	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	No	No	4x17x12	\$799
MAGNAVOX	VR9670AT	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	Yes	Yes	4x17x15	\$1,249
MAGNAVOX	VR9680AT	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	No	No	4x17x15	\$1,099
MINOLTA	MV140	Yes	No	4	3	3	No	SP,EP	SP,EP	Yes	120	80	365/8	No	No	Yes	Yes	4x17x15	NA
MITSUBISHI	HS-402UR	Yes	No	2	2	3	No	SP,EP	EP	Yes	107	100	14/5	No	No	No	No	4x17x12	\$530
MITSUBISHI	HS-413UR	Yes	No	4	2	3	Yes	SP,EP	SP,EP	Yes	107	100	14/8	No	No	No	Yes	4x17x15	NA
MITSUBISHI	HS-422UR	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	139	All	14/8	No	No	Yes	Yes	4x17x15	\$900
NEC	N-966U	Yes	No	4	3	3	Yes	All	All	Yes	140	All	21/8	Yes	Yes	Yes	No	4x17x15	NA
NEC	DX-2500U	Yes	No	2	3	3	Yes	All	All	Yes	140	All	21/8	Yes	Yes	Yes	Yes	4x17x15	NA
NEC	DX-3500U	Yes	No	4	3	3	Yes	All	All	Yes	140	All	21/8	Yes	Yes	Yes	Yes	4x17x15	NA
NEC	DX-5000U	Yes	No	4	3	3	Yes	All	All	Yes	140	All	21/8	Yes	Yes	Yes	Yes	4x17x15	\$1,199
PANASONIC	PV-4760	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	Yes	No	4x17x11	\$700
PANASONIC	PV-4761	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	28/8	No	No	Yes	No	3x17x14	NA
PANASONIC	PV-4768	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	Yes	No	4x17x15	\$1,000
PANASONIC	PV-4780	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	Yes	Yes	4x17x14	\$1,150
PENTAX	PV-T150A	Yes	No	3	3	3	Yes	SP,EP	SP,EP	Yes	119	80	14/4	No	No	Yes	No	4x17x14	\$889
PIONEER	VH-900	Yes	No	5	3	3	Yes	All	All	Yes	119	—	14/4	Yes	No	Yes	Yes	4x17x14	\$1,100
QUASAR	VH5675	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	Yes	No	No	No	NA	\$650
QUASAR	VH5975	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	Yes	No	No	Yes	NA	\$1,030
RADIO SHACK	43(16-613)	Yes	No	2	3	3	Yes	EP	EP	No	111	All	14/4	No	No	Yes	No	4x17x15	\$600
RCA	VPT630HF	Yes	No	3	3	3	Yes	SP,EP	SP,EP	Yes	120	All	365/6	No	No	Yes	No	4x15x14	NA
SANSUI	SV-R9500HF	Yes	No	2	2	3	Yes	All	SP,EP	No	111	—	14/4	Yes	No	Yes	No	4x17x13	\$900
SANYO	VHR1900	Yes	No	4	3	3	Yes	All	All	Yes	107	16	14/8	No	No	No	No	4x17x15	\$630
SANYO	VHR2900	Yes	No	2	3	3	Yes	All	All	No	111	16	365/8	No	Yes	No	No	4x17x15	\$580
SCOTT	SVR330S	Yes	No	2	2	3	No	All	All	Yes	139	16	14/4	No	No	Yes	No	5x17x14	\$500
SCOTT	SVR504S	Yes	No	4	2	3	No	All	All	Yes	139	16	14/8	No	No	Yes	No	5x17x14	\$600
SCOTT	SVR510D	Yes	No	4	2	3	Yes	All	All	Yes	124	99	14/4	No	No	Yes	Yes	4x17x15	\$850
SHARP	VC-H65U	Yes	No	2	3	3	No	All	SP,EP	Yes	110	—	14/4	Yes	No	Yes	No	4x17x14	\$820
STS	VR400	No	Yes	4	3	3	Yes	SP,LP	—	No	99	All	14/4	Yes	No	Yes	No	4x17x15	\$599
SYLVANIA	VC8972	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	Yes	No	No	No	4x17x11	\$749
SYMPHONIC	6000	Yes	No	2	3	3	No	All	All	No	139	All	14/4	No	No	Yes	No	4x17x14	\$479
TEAC	MV600	Yes	No	2	2	3	Yes	SP,EP	SP,EP	No	108	30	14/8	Yes	No	Yes	No	4x17x14	\$700

All models include wireless remote.



Programming a VCR shouldn't bring you to your knees.

You are not alone. Millions of Americans who figured a way to get through Algebra, survived Chemistry and may be considered leaders in their chosen fields, turn to a quivering mass of jelly when trying to tape "The Blob."

Because even though you spent hundreds of dollars for a programmable VCR, most manufacturers don't seem to have spent a dime's worth of time on it. The directions make tax forms look like child's play. The controls can only be reached by a Yoga master. And even after you've completed the six or seven "simple steps" needed, you can only sit back and pray you got it right.

Toshiba now has a way to program that's

completely foolproof. All programming functions are displayed right on the TV screen in bright, clear computer graphics. By simply touching the screen with our unique light-pen or using the remote control, you can program anything. If you make a mistake, you can see it and correct it easily. So it's almost impossible to screw up.

All our digital VCR's also have superb sound, picture quality, and the crystal-clear special effects only digital technology can provide.

See Toshiba's on-screen programmable digital VCR's. And save your knees.

In Touch with Tomorrow
TOSHIBA

Toshiba America, Inc., 82 Totowa Road, Wayne, NJ 07470



VHS HI-FI

MANUFACTURER	MODEL NO.	FEATURES																	
		MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HxWxD, to nearest inch)	PRICE	
TEAC	MV900	Yes	No	4	3	3	Yes	All	All	Yes	181	30	14/8	Yes	Yes	No	4x17x13	\$1,000	
TEKNIKA	VCR789	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	NA	21/8	Yes	No	Yes	4x17x14	\$1,099	
TOSHIBA	DX7	Yes	No	4	2	2	No	SP,EP	SP,EP	Yes	117	16	4/7	No	No	No	NA	\$850	
TOSHIBA	DX800	Yes	No	4	2	2	Yes	SP,EP	SP,EP	Yes	122	All	4/14	No	No	No	NA	\$999	
TOSHIBA	DX900	Yes	No	4	2	2	Yes	SP,EP	SP,EP	Yes	139	All	4/14	No	No	No	NA	\$1,299	
TOSHIBA	M7900	Yes	No	2	2	2	No	SP,EP	SP,EP	Yes	122	All	4/14	No	No	No	NA	\$749	
VECTOR RESEARCH	V-4020	Yes	No	2	3	3	No	All	All	Yes	110	All	21/4	No	No	Yes	4x17x15	\$700	
VECTOR RESEARCH	V-4040	Yes	No	4	3	3	No	All	All	Yes	110	All	21/4	No	No	Yes	4x17x15	\$850	
VECTOR RESEARCH	V-5040	Yes	No	4	3	3	Yes	All	All	Yes	140	All	21/8	Yes	Yes	Yes	4x17x15	\$1,100	
VECTOR RESEARCH	V-6040-D	Yes	No	4	2	3	Yes	All	All	Yes	124	All	14/4	No	No	Yes	4x17x15	\$1,100	
YAMAHA	YV-800	Yes	No	4	3	3	No	All	All	Yes	140	All	21/8	No	No	Yes	4x17x15	\$729	
ZENITH	VR2220	Yes	No	2	2	3	No	SP,EP	SP,EP	No	108	—	14/4	No	No	Yes	4x17x13	\$700	
ZENITH	VR2300	Yes	No	4	2	3	Yes	SP,EP	SP,EP	No	178	—	14/4	No	No	Yes	13x4x15	\$900	
ZENITH	VR3300	Yes	No	4	2	3	Yes	SP,EP	SP,EP	No	178	—	14/8	No	No	Yes	4x13x15	\$1,000	
ZENITH	VRD530HF	Yes	No	4	2	3	Yes	SP,EP	SP,EP	Yes	178	—	14/4	No	No	Yes	No	NA	NA
ZENITH	VRD600HF	Yes	No	4	2	3	Yes	SP,EP	SP,EP	Yes	178	—	14/8	No	No	Yes	4x17x14	NA	NA

All models include wireless remote.

All models include wireless remote.

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIMENSIONS (HxWxD, to nearest inch)	PRICE	
AKAI	VS-33U-B	No	No	4	2	3	Yes	All	SP,EP	Yes	107	62	30/4	No	No	No	3x17x13	\$449
AKAI	VS-35U-B	No	No	4	2	3	Yes	All	SP,EP	Yes	107	62	30/8	No	No	No	3x17x13	\$499
AKAI	VS-220U-B	No	No	2	2	3	Yes	All	EP	No	107	14	14/4	No	No	No	4x13x15	\$329
AKAI	VS-270U-B	No	No	2	2	3	Yes	All	EP	Yes	107	32	14/6	No	No	No	4x13x15	\$369
CRAIG	PT720	No	No	2	3	3	No	All	All	No	110	—	14/4	No	No	No	3x17x14	\$380
CRAIG	PT740	No	No	2	3	3	No	EP	EP	No	111	—	14/4	No	No	No	3x17x13	\$470
CRAIG	PT760	No	No	4	3	3	No	SP,EP	SP,EP	Yes	111	—	14/4	No	No	No	NA	\$540
CURTIS MATHES	BV730	No	No	2	3	3	No	EP	EP	No	100	All	7/2	No	No	No	4x15x12	NA
CURTIS MATHES	BV735	No	No	3	3	3	Yes	SP,EP	SP,EP	Yes	100	All	21/4	No	No	No	4x15x12	NA
CURTIS MATHES	BV745	No	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/4	No	No	No	4x15x12	NA
CURTIS MATHES	BV747	No	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/4	No	No	No	4x15x12	NA
CURTIS MATHES	BV750	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	Yes	Yes	Yes	4x17x12	NA
EMERSON	VCR754	No	No	2	3	3	No	EP	EP	No	110	16	21/8	No	No	No	4x14x14	\$300
EMERSON	VCR872	No	No	2	3	3	No	EP	EP	Yes	110	16	21/8	No	No	No	4x17x14	\$350
EMERSON	VCR873	No	No	2	3	3	No	EP	EP	No	110	100	28/8	No	No	No	4x15x14	\$350
EMERSON	VCR874	No	No	2	3	3	Yes	EP	EP	No	110	100	28/8	No	No	No	4x15x15	\$380
EMERSON	VCR952	No	No	4	3	3	No	EP	All	Yes	110	100	28/8	No	No	No	4x15x15	\$450
EMERSON	VCS955	Yes	No	2	3	3	No	EP	EP	No	105	12	14/4	Yes	Yes	No	5x17x13	\$450
FISHER	FVH920	Yes	No	2	3	3	Yes	EP	EP	No	111	—	365/6	Yes	Yes	No	4x17x14	\$600
FISHER	FVH940	Yes	No	4	3	3	Yes	SP,EP	SP,EP	No	111	—	365/8	Yes	Yes	No	4x17x14	\$700
FISHER	FVH4000	No	No	2	3	3	No	EP	EP	No	111	—	14/4	No	No	No	NA	\$400
FISHER	FVH4100	No	No	4	3	3	No	EP	EP	No	111	—	14/4	No	No	No	NA	\$430
FISHER	FVH4200	No	No	4	3	3	No	EP	EP	No	111	—	14/4	No	No	No	NA	\$500

C O N V E N T I O N A L V H S

MANUFACTURER	MODEL NO.	FEATURES																	PRICE
		MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HAWD, to nearest inch)	
FISHER	FVH5400	Yes	No	4	3	3	Yes	EP	EP	Yes	111	—	14/4	Yes	Yes	No	No	NA	\$600
GE	9-7500	No	No	2	3	3	No	All	EP	Yes	100	—	7/2	No	No	No	No	4x15x11	\$280
GE	9-7515	No	No	2	3	3	Yes	All	EP	Yes	155	—	21/8	No	No	No	No	4x15x11	\$330
GE	9-7615	No	No	3	3	3	Yes	All	SP,EP	Yes	155	—	21/8	No	No	No	No	4x15x11	\$350
GE	9-7655	No	No	3	3	3	Yes	All	SP,EP	Yes	155	—	21/8	No	No	No	Yes	4x15x11	\$450
GE	9-7675	Yes	No	3	3	3	Yes	All	SP,EP	Yes	155	—	21/8	Yes	Yes	No	No	4x17x11	\$500
GE	9-7715	No	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	No	No	No	No	4x15x11	\$400
GE	9-7755	No	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	No	No	No	Yes	4x15x11	\$500
GOLDSTAR	GHV-1210M	No	No	2	3	3	No	All	All	No	105	12	14/4	No	No	No	No	4x17x15	\$490
GOLDSTAR	GHV-1233M	No	No	2	3	3	No	All	All	No	110	12	14/4	No	No	No	No	4x17x14	\$490
GOLDSTAR	GHV-1240M	No	No	4	3	3	No	All	All	No	110	80	14/8	No	No	No	No	4x17x14	\$520
GOLDSTAR	GHV-1243M	No	No	4	3	3	No	All	All	No	110	80	14/8	No	No	No	No	4x17x14	\$520
GOLDSTAR	GHV-1250M	No	No	2	3	3	Yes	All	All	No	110	110	14/8	No	No	No	No	4x17x14	\$549
GOLDSTAR	GHV-1270M	No	No	2	3	3	No	All	All	No	110	110	14/8	No	No	No	No	4x17x15	\$549
GOLDSTAR	GHV-1400M	No	No	4	3	3	No	All	All	Yes	110	80	14/8	No	No	No	No	4x17x14	\$549
GOLDSTAR	GHV-5200M	Yes	Yes	2	3	3	Yes	All	All	Yes	110	110	14/8	Yes	Yes	Yes	No	4x17x14	\$579
HITACHI	VT-1370A	No	No	2	3	3	No	All	All	No	107	80	14/4	No	No	No	Yes	4x17x14	\$660
HITACHI	VT-1430A	Yes	No	2	3	3	No	All	All	No	107	80	14/4	Yes	Yes	Yes	No	4x17x14	\$575
HITACHI	VT-1570A	Yes	No	3	3	3	Yes	All	All	Yes	119	—	14/4	Yes	Yes	Yes	Yes	4x17x14	\$799
HITACHI	VT-2000A	No	No	2	3	3	No	All	All	No	108	80	14/4	No	No	No	No	4x17x13	\$350
INSTANT REPLAY	620	No	No	2	—	6	No	All**	—	No	—	—	—	No	No	No	No	4x14x12	\$659
INSTANT REPLAY	610IT3	No	Yes	2	6	6	No	All**	All**	Yes	107	16	14/4	No	No	No	No	4x17x12	\$859
INSTANT REPLAY	611IT3	No	Yes	4	6	6	No	All**	All**	Yes	107	16	14/4	No	No	No	No	4x17x12	\$1,075
INSTANT REPLAY	Caption Master*	No	No	2	3	3	No	All	SP,EP	Yes	107	16	14/4	No	No	No	No	4x17x12	\$795
INSTANT REPLAY	World Traveler	No	No	4	6	6	No	All**	All**	Yes	107	12	14/4	No	Yes	No	No	4x17x12	\$1,995
JC PENNEY	6080	No	No	2	3	3	No	EP	EP	No	110	12	14/2	No	No	No	No	4x17x15	\$250
JC PENNEY	6081	No	No	2	3	3	No	EP	EP	No	108	80	14/4	No	No	No	No	4x17x13	\$370
JC PENNEY	6085	Yes	No	2	3	3	Yes	EP	EP	No	110	All	14/4	Yes	Yes	Yes	No	4x17x15	\$370
JC PENNEY	6087	Yes	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	Yes	Yes	Yes	No	4x17x12	\$570
JC PENNEY	6182	No	No	2	3	3	Yes	EP	EP	Yes	100	All	21/8	No	No	No	No	4x15x12	\$400
JC PENNEY	6184	No	No	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	No	No	No	No	4x15x12	\$450
JC PENNEY	6190	No	No	2	3	3	Yes	EP	EP	No	111	All	365/4	No	No	No	Yes	4x17x13	\$500
JVC	HR-D180	No	No	4	2	3	No	SP,EP	SP,EP	Yes	111	—	14/4	No	No	No	No	4x17x14	\$399
JVC	HR-D210	No	No	2	2	3	No	SP,EP	SP,EP	No	120	120	14/4	No	No	No	No	4x17x14	\$399
JVC	HR-D217	No	No	2	2	3	Yes	SP,EP	SP,EP	No	120	120	14/4	No	No	No	No	4x17x14	\$429
JVC	HR-D227	No	No	4	2	3	No	SP,EP	SP,EP	No	120	120	14/4	No	No	No	No	4x17x14	\$449
JVC	HR-D237	No	No	4	2	3	Yes	SP,EP	SP,EP	No	120	120	14/4	No	No	No	No	4x17x14	\$499
JVC	HR-D360	Yes	No	4	2	3	Yes	SP,EP	SP,EP	No	120	120	14/4	Yes	Yes	Yes	No	4x17x14	\$599
LLOYD'S	L835	No	No	2	3	3	No	EP	EP	No	110	32	14/6	No	No	No	No	16x20x8	\$400
LLOYD'S	L847	No	No	2	3	3	No	EP	EP	No	110	32	14/6	No	No	No	No	16x20x8	\$430
LLOYD'S	L855	Yes	No	2	3	3	No	EP	EP	No	110	32	14/6	No	Yes	No	No	16x20x8	\$460
MAGNAVOX	VR9610AT	No	No	2	3	3	No	All	EP	No	100	—	7/2	No	No	No	No	4x17x11	\$399
MAGNAVOX	VR9614AT	No	No	2	3	3	No	All	EP	No	100	—	7/2	No	No	No	No	4x17x11	\$549
MAGNAVOX	VR9622AT	No	No	2	3	3	No	All	EP	Yes	100	—	21/8	No	No	No	No	4x17x11	\$499
MAGNAVOX	VR9624AT	No	No	3	3	3	No	All	SP,EP	Yes	100	—	7/2	No	No	No	No	4x17x11	\$449
MAGNAVOX	VR9625AT	No	No	3	3	3	No	All	SP,EP	Yes	100	—	7/2	No	No	No	No	4x17x11	\$749
MAGNAVOX	VR9630AT	No	No	3	3	3	Yes	All	SP,EP	Yes	100	—	21/8	No	No	No	No	4x17x11	\$499
MAGNAVOX	VR9640AT	No	No	4	3	3	Yes	All	SP,EP	Yes	100	—	7/2	No	No	No	No	4x17x11	\$499
MAGNAVOX	VR9642AT	No	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	No	No	No	No	4x17x11	\$549
MAGNAVOX	VR9645AT	No	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	No	No	No	No	4x17x11	\$649
MAGNAVOX	VR9652AT	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	Yes	Yes	No	No	NA	\$679
MAGNAVOX	VR9655AT	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	Yes	Yes	No	No	NA	NA

* Closed-caption decoding. ** NTSC, PAL and SECAM.

MTS (multichannel television sound): MTS decoders let VCRs tune in and record the stereo audio track carried on TV shows broadcast in stereo. But be careful: It's the *decoder* that does the work. MTS-ready or MTS-capable decks don't have built-in decoders. To receive MTS on such decks you must buy a stand-alone decoder, at a cost of \$100 or more.

MPX Jack: MTS-ready/capable decks will have one. It is a connection that allows you to plug the outboard MTS decoder directly into the deck.

Video Heads: Two are necessary for basic recording and playback; additional heads improve the quality of such special effects as freeze-frames and slow-motion.

Remote Programming: These employ bar-code reading wands, microprocessing remotes or remote-controlled on-screen menus.

Scan Modes: The speeds in which your VCR is capable of showing tapes in fast-forward and fast-reverse.

Freeze-Frame Modes: The speeds in which a deck is capable of displaying a single frame of tape.

No. Presets: The number of TV channels



Many VCRs, such as this Panasonic PV-4770, accept remote program commands.

you can program a VCR to remember, without additional adjustment. This is especially useful when the stations you regularly view are far apart on the dial (example: 2, 7, 13, 21, 47 and 68).

Day/Event: This indicates a VCR's level of programmability. The first number

represents the period of time over which the timer can be set to record programs unattended; the second indicates how many individual programs can be recorded.

Linear Stereo: VCRs with this feature record and play back stereo with stationary audio heads. The result cannot match Hi-

CONVENTIONAL VHS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HxWxD, to nearest inch)	PRICE
MINOLTA	MV-120S	No	No	2	3	3	No	EP	EP	No	108	—	14/4	No	No	No	No	4x13x18	NA
MITSUBISHI	HS-348	No	No	2	2	3	No	SP,EP	EP	Yes	107	100	14/5	No	No	No	No	4x17x12	\$350
MITSUBISHI	HS-359	No	No	4	2	3	Yes	SP,EP	SP,EP	Yes	107	100	14/8	No	No	No	No	4x17x12	NA
NEC	DX-1000	No	No	2	3	3	Yes	All	All	Yes	110	40	21/4	No	No	No	Yes	4x17x15	\$699
NEC	N-906U	No	No	2	3	3	No	EP	EP	No	110	16	7/3	No	No	No	No	4x17x15	\$349
NEC	N-916U	No	No	2	3	3	Yes	EP	EP	No	110	All	21/4	No	No	No	No	4x17x15	\$449
NEC	N-926U	No	No	4	3	3	Yes	All	All	Yes	110	All	21/8	No	No	No	No	4x17x15	NA
NEC	N-946U	Yes	No	2	3	3	Yes	EP	EP	No	110	All	21/8	Yes	Yes	Yes	No	4x17x15	NA
NEC	N-956U	Yes	No	4	3	3	Yes	All	All	Yes	110	All	21/8	Yes	Yes	Yes	No	4x17x15	NA
PANASONIC	PV-2700B	No	No	2	3	3	No	SP,EP	EP	No	100	—	7/2	No	No	No	No	4x15x12	NA
PANASONIC	PV-3720	No	No	3	3	3	Yes	All	EP	Yes	155	All	21/8	No	No	No	No	NA	\$425
PANASONIC	PV-3770	No	No	3	3	3	No	All	EP	Yes	100	All	7/2	No	No	No	No	NA	\$525
PANASONIC	PV-4700	No	No	4	3	3	No	All	SP,EP	Yes	100	All	7/2	No	No	No	No	NA	\$425
PANASONIC	PV-4722	No	No	4	3	3	Yes	All	SP,EP	Yes	155	All	28/8	No	No	No	No	NA	NA
PANASONIC	PV-4750	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	Yes	Yes	Yes	Yes	NA	\$600
PANASONIC	PV-4770	No	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	No	Yes	NA	\$600
PHILCO	VT8720	No	No	2	3	3	No	All	EP	No	100	—	7/2	No	No	No	No	17x14x11	\$349
PHILCO	VT8725	No	No	3	3	3	No	All	SP,EP	Yes	100	—	7/2	No	No	No	No	17x14x11	\$369
PHILCO	VT8730	No	No	3	3	3	No	All	SP,EP	Yes	100	—	21/8	No	No	No	No	17x14x11	\$379
PHILCO	VT8735	No	No	4	3	3	No	All	SP,EP	Yes	100	—	7/2	No	No	No	No	17x14x11	\$699
PHILCO	VT8742	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	—	21/8	Yes	Yes	No	No	17x14x11	\$699
QUASAR	VH5270	No	Yes	2	3	3	No	SP,EP	SP,EP	Yes	100	All	7/2	No	No	No	No	NA	\$330
QUASAR	VH5370	No	Yes	3	3	3	No	SP,EP	SP,EP	Yes	100	All	7/2	No	No	No	No	NA	\$350
QUASAR	VH5371	No	Yes	3	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	No	No	No	No	NA	\$400
QUASAR	VH5378	Yes	No	3	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	Yes	Yes	No	No	NA	\$530
QUASAR	VH5379	No	Yes	3	3	3	No	SP,EP	SP,EP	Yes	100	All	7/2	No	No	No	Yes	NA	\$520
QUASAR	VH5470	No	Yes	4	3	3	No	SP,EP	SP,EP	Yes	100	All	7/2	No	No	No	No	NA	\$390

Fi's frequency response or signal-to-noise ratio, but they can prove a satisfying compromise for those on a budget.

Dolby Noise Reduction: Circuitry that removes annoying hiss from a tape's audio portion without affecting overall sound.

Simulcast Switch: This allows you to tape stereo TV broadcasts when the soundtracks are transmitted over the FM airwaves.

Auto Indexing: This lets you advance or rewind a tape automatically to the desired material. This feature has been given different names (such as CTL, VHS Index, etc.).

PCM (pulse code modulation) Audio: A digital audio recording technique that produces sound rivaling that of compact discs, although with a somewhat limited frequency range.

Digital: VCRs sporting digital circuitry are capable of delivering exceptional special effects, such as picture-in-picture (PIP), glitch-free freeze-frames, solarization, mosaic and stroboscopic effects. Some digitally equipped VCRs use the circuitry to improve picture clarity. For more information on digital VCRs and TVs, see "Video's Next Dimension," February '87 *VR*. □

ASK BEFORE YOU BUY . . .

• What kind of audio do I want?

Your options include: basic monaural (single channel) sound, linear stereo (which uses stationary record and playback heads to deliver two-channel sound with acceptable quality), Hi-Fi (which employs a rotating head to record and play "audiophile-quality" sound), MTS (which allows you to tune in and record stereo television broadcasts) and PCM (a digital sound recording method that bypasses noise and other extraneous signals).

• **What kind of video do I want?** If your needs are limited to time-shifting and playing the occasional rental tape, a basic two-head deck might do. But if your viewing requirements include high-quality recording and playback of video, you'll want to invest in a machine with at least some picture enhancement circuitry (be it VHS HQ SuperBeta, digital or Super VHS) and a degree of special effects (which

generally require a four-head model or one imbued with digital circuitry). In making your decision, take into account your TV's ability to match the performance of such extras.

• **What if it breaks down?** Service contracts and extended warranties may seem like unnecessary luxuries—until your VCR eats your favorite tape for lunch. Pay close attention to such little, admittedly unsexy details when you buy.

• **Where should I buy?** Lots of retailers chant the familiar "we will not be undersold" refrain. Well . . . they can't *all* be right about that, can they? And sometimes, those incredible deals become all too credible when they carry hidden extra costs or when prices apply to "cash sales only." Shop around, do your homework, buy from a reputable dealer and be sure the deck you take home includes a manufacturer's USA warranty.

C O N V E N T I O N A L V H S

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HxWxD, in)	PRICE
QUASAR	VH5471	No	Yes	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	No	No	No	NA	4x15x14	\$420
QUASAR	VH5479	No	Yes	4	3	3	Yes	SP,EP	SP,EP	Yes	155	All	21/8	No	No	No	Yes	4x15x14	\$560
RADIO SHACK	16-403	No	No	2	—	3	—	All	—	No	—	—	—	No	No	No	No	5x11x13	\$199
RADIO SHACK	16-508	No	No	2	3	3	No	SP,EP	EP	No	110	32	14/6	No	No	No	No	4x16x12	\$350
RADIO SHACK	16-511	No	No	2	3	3	Yes	SP,EP	EP	No	111	All	14/4	No	No	No	No	4x17x13	\$419
RADIO SHACK	16-512	No	No	4	3	3	Yes	SP,EP	SP,EP	Yes	111	All	14/4	No	No	No	No	4x16x12	\$469
RADIO SHACK	16-651	No	No	2	3	3	Yes	SP,EP	EP	Yes	100	All	21/8	No	No	No	Yes	4x15x12	\$499
RADIO SHACK	16-703	Yes	No	2	3	3	Yes	SP,EP	EP	No	110	All	14/6	Yes	Yes	Yes	No	4x17x12	\$499
RCA	VPT290	No	No	2	3	3	No	EP	EP	No	111	111	365/4	No	No	No	No	4x15x14	NA
RCA	VPT295	Yes	No	2	3	3	No	EP	EP	No	111	111	365/4	Yes	Yes	Yes	No	4x15x14	NA
RCA	VPT385	No	No	3	3	3	No	SP,EP	SP,EP	Yes	120	120	365/4	No	No	No	No	4x15x14	NA
RCA	VPT390	No	No	3	3	3	Yes	SP,EP	SP,EP	Yes	120	120	365/6	No	No	No	No	4x15x14	NA
RCA	VPT395	Yes	No	3	3	3	Yes	SP,EP	SP,EP	Yes	120	120	365/6	Yes	Yes	Yes	No	4x15x14	NA
RCA	VPT490	No	No	3	3	3	Yes	SP,EP	SP,EP	Yes	120	120	365/6	No	No	No	Yes	4x15x14	NA
RCA	VPT495	Yes	No	3	3	3	Yes	SP,EP	SP,EP	Yes	120	120	365/6	Yes	Yes	Yes	Yes	4x15x14	NA
RCA	VPT595	Yes	No	3	3	3	Yes	SP,EP	SP,EP	Yes	120	120	365/6	Yes	Yes	Yes	Yes	4x15x14	NA
SAMSUNG	VP2090	No	No	2	—	3	—	All	All	No	—	—	—	No	No	No	No	4x11x14	\$260
SAMSUNG	VP2095	No	No	2	—	3	—	All	All	No	—	—	—	No	No	No	No	4x11x14	\$290
SAMSUNG	VR2400	No	No	2	3	3	No	All	All	No	82	All	14/4	No	No	No	No	4x17x14	\$350
SAMSUNG	VR2410	No	No	2	3	3	No	All	All	No	110	All	14/4	No	No	No	No	4x15x13	\$380
SAMSUNG	VR2420	No	No	2	3	3	No	All	All	No	110	All	14/6	No	No	No	No	4x15x13	\$380
SAMSUNG	VR2500L	No	No	2	3	3	No	All	All	No	110	All	14/6	Yes	No	No	No	4x17x15	\$460
SAMSUNG	VR2610	No	No	2	3	3	No	All	All	No	110	All	14/4	No	No	No	No	4x17x14	\$380
SAMSUNG	VR4700L	No	No	4	3	3	No	All	All	No	110	All	14/6	Yes	No	No	No	4x17x15	\$540
SAMSUNG	VR6600F	Yes	No	2	3	3	No	All	All	No	110	All	14/6	Yes	No	No	No	4x17x14	\$650
SANSUI	SV-R5700	No	No	2	2	3	Yes	All	SP,EP	No	111	—	14/4	No	No	No	No	4x17x13	\$550
SANSUI	SV-R7700	No	No	4	2	3	Yes	All	SP,EP	No	111	—	14/4	No	No	No	No	4x17x13	\$600

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C O N V E N T I O N A L V H S

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HxWxD, to nearest inch)	PRICE
SANYO	VHR500	No	No	2	2	2	No	SP,EP	SP,EP	No	107	16	14/4	No	No	No	No	4x17x16	\$280
SANYO	VHR1600	No	No	3	3	3	No	All	All	Yes	107	107	14/8	No	No	No	No	4x17x15	\$350
SANYO	VHR2550	No	No	2	3	3	No	All	All	No	111	111	14/8	Yes	Yes	No	No	4x17x15	\$350
SANYO	VHR2700	Yes	No	2	3	3	Yes	All	All	No	111	111	365/8	Yes	Yes	No	No	4x17x15	\$450
SANYO	VHR3250	No	No	2	3	3	Yes	All	All	No	111	111	365/4	No	No	No	No	4x17x14	\$330
SANYO	VHR3350	No	No	2	3	3	Yes	All	All	No	111	111	365/4	No	No	No	No	4x17x14	\$350
SANYO	VHR3700	Yes	No	3	3	3	Yes	All	All	Yes	111	111	365/4	Yes	Yes	No	No	4x17x14	\$500
SCOTT	SVR115	No	No	2	3	3	No	All	All	Yes	110	100	28/4	No	No	No	No	4x15x14	\$380
SCOTT	SVR120	No	No	2	3	3	No	All	All	Yes	124	100	14/4	No	No	No	No	4x17x13	\$400
SCOTT	SVR200S	Yes	No	2	2	3	No	All	All	Yes	105	12	14/4	Yes	Yes	No	No	5x17x14	\$430
SCOTT	SVR240	No	No	4	3	3	Yes	All	All	Yes	124	100	14/4	No	No	No	No	4x17x13	\$450
SEARS	53295	No	No	2	3	3	No	All	All	No	110	80	14/4	No	No	No	No	4x17x13	\$330
SEARS	53298	No	No	2	3	3	No	All	All	No	111	All	365/4	No	No	No	No	4x17x13	\$380
SEARS	53351	No	No	2	3	3	No	All	All	No	119	All	14/4	Yes	Yes	Yes	No	4x17x13	\$450
SEARS	53431	No	No	2	3	3	No	All	All	No	111	All	365/4	No	No	No	Yes	4x15x11	\$530
SEARS	53451	Yes	No	2	3	3	Yes	All	All	No	111	All	365/4	Yes	Yes	Yes	No	4x17x13	\$530
SEARS	53512	Yes	No	2	3	3	Yes	All	All	No	111	All	365/4	Yes	Yes	Yes	Yes	4x17x13	\$650
SEARS	53521	Yes	No	3	3	3	Yes	All	All	Yes	120	All	365/4	Yes	Yes	Yes	Yes	4x17x13	\$800
SHARP	VC-787U	No	No	2	3	3	Yes	All	SP,EP	No	110	All	14/4	No	No	No	No	3x16x14	\$580
SHARP	VC-798U	Yes	No	2	3	3	Yes	All	SP,EP	Yes	110	All	14/6	No	No	No	No	3x16x13	\$700
SHARP	VC-799U	Yes	No	4	3	3	Yes	All	All	Yes	140	All	14/6	Yes	No	No	No	3x16x13	\$750
SHARP	VC-7843U	No	No	2	3	3	No	All	SP,EP	No	110	16	14/2	No	No	No	No	4x17x13	\$430
SHARP	VC-7854U	Yes	No	2	3	3	No	All	SP,EP	No	110	16	14/4	Yes	No	Yes	No	3x16x14	NA
SHARP	VC-7855U	No	No	2	3	3	No	All	SP,EP	No	110	16	14/4	No	No	No	No	4x17x13	\$530
SHARP	VC-7857U	Yes	No	2	3	3	Yes	All	SP,EP	No	110	All	14/4	Yes	No	Yes	No	3x16x14	\$550
SHARP	VC-7977U	No	No	4	3	3	Yes	All	SP	Yes	110	All	14/4	No	No	No	No	3x16x12	\$660
SHARP	VC-7995U	No	No	4	3	3	No	All	SP,EP	Yes	110	16	14/4	No	No	No	No	3x16x12	NA
SHARP	VC-D75U	No	No	2	3	3	No	All	All	Yes	110	16	14/4	No	No	No	Yes	3x16x14	\$800
SHINTOM	VCR-4020N	No	No	2	3	3	No	All	SP	Yes	110	—	14/6	No	No	No	No	4x17x14	\$299
SHINTOM	VP-2000	No	No	2	—	3	—	All	SP	No	—	—	—	No	No	No	No	4x12x13	\$289
SHINTOM	VP-5000	No	No	2	1	1	—	SP	SP	No	82	—	—	No	No	No	No	6x20x16	\$595
SYLVANIA	VC8922	No	No	2	3	3	No	All	EP	No	100	All	7/2	No	No	No	No	4x17x11	\$349
SYLVANIA	VC8936	No	No	3	3	3	No	All	SP,EP	Yes	100	All	7/2	No	No	No	No	4x17x11	\$369
SYLVANIA	VC8942	No	No	3	3	3	No	All	SP,EP	Yes	100	All	21/8	No	No	No	No	4x17x11	\$379
SYLVANIA	VC8946	No	No	4	3	3	Yes	All	SP,EP	Yes	100	All	7/2	No	No	No	No	4x17x11	\$599
SYLVANIA	VC8952	No	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	No	No	No	No	4x17x11	\$699
SYLVANIA	VC8954	Yes	No	4	3	3	Yes	All	SP,EP	Yes	155	All	21/8	Yes	Yes	No	No	4x17x11	\$699
SYMPHONIC	4900	No	No	2	3	3	No	All	All	No	83	12	4/14	No	No	No	No	4x17x14	\$249
SYMPHONIC	5300	No	No	2	3	3	No	All	All	No	110	32	6/14	No	No	No	No	4x17x14	\$349
SYMPHONIC	5400	No	No	2	3	3	Yes	All	All	No	110	32	6/14	No	No	No	No	4x17x14	\$359
SYMPHONIC	5700	Yes	No	2	3	3	Yes	All	All	No	110	32	6/14	Yes	Yes	No	No	4x17x14	\$379
TATUNG	VRH-110U	No	No	2	—	3	—	All	SP,EP	No	—	—	—	No	No	No	No	4x12x14	\$199
TATUNG	VRH-8700U	No	No	4	2	3	No	All	SP,EP	No	111	—	14/4	No	No	No	No	4x17x15	\$550
TATUNG	VRH-8800U	No	No	4	2	3	No	All	SP,EP	No	105	—	14/4	No	No	No	No	4x17x15	\$499
TEAC	MV350	No	No	2	3	3	Yes	All	All	No	110	12	14/4	No	No	No	No	4x17x13	\$400
TEAC	MV370	No	No	2	3	3	Yes	All	All	No	110	32	14/6	No	No	No	No	4x17x13	\$400
TEAC	MV460	Yes	No	2	3	3	Yes	All	All	No	110	32	14/6	Yes	Yes	Yes	No	4x17x13	\$500
TEKNIKA	VCR686	Yes	No	4	3	3	No	SP,EP	SP,EP	Yes	93	All	8/14	Yes	Yes	Yes	No	4x17x12	\$499
TEKNIKA	VCR782	No	No	2	3	3	No	EP	EP	No	100	All	7/2	No	No	No	No	4x15x12	\$349
TEKNIKA	VCR783	No	No	2	3	3	No	EP	EP	Yes	100	All	21/8	No	No	No	No	4x15x12	\$399
TEKNIKA	VCR784	No	No	3	3	3	No	SP,EP	SP,EP	Yes	100	All	21/8	No	No	No	No	4x15x12	\$449
TOSHIBA	DX3	No	No	2	2	2	No	SP,EP	SP,EP	Yes	117	16	14/4	No	No	No	Yes	NA	\$599


A LOADED VCR THAT YOU DON'T HAVE TO BE LOADED TO AFFORD.

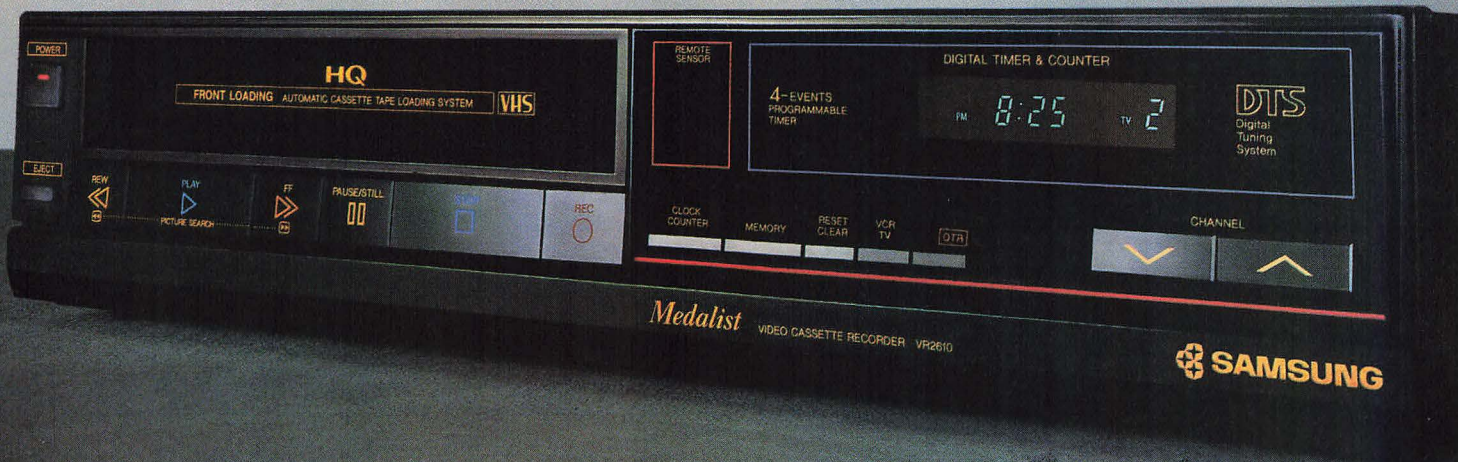
No, you don't have to be a millionaire to own the Samsung VR2610 VCR. But that's not to say it doesn't come with a wealth of features.

For starters, it's equipped with HQ circuitry, which takes a good picture and makes it better. It does this by boosting picture performance and cutting down on snow. Giving you a clearer, sharper picture. What's more, it's a snap to program. With its Digital Tuning System (DTS), channels can be tuned in directly.

**Video
Review**
BLUE RIBBON
VCR

The VR2610 also comes with everything else you'd expect from a Samsung VCR. 14 day/4 event programmable timer. 23-function wireless remote control with direct access channel tuning. And 110 channel cable compatibility.

So if you're looking for a VCR with a lot of features, but you don't want to spend a lot of money, consider the Samsung VR2610. Just call 1-800-255-2550 for your nearest dealer.  **SAMSUNG**



C O N V E N T I O N A L V H S

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	REMOTE PROGRAMMING	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	LINEAR STEREO	DOLBY NR	SIMULCAST SWITCH	DIGITAL	DIMENSIONS (HxWxD, to nearest inch)	PRICE
TOSHIBA	DX400	No	No	2	3	3	Yes	All	All	Yes	122	All	14/4	No	No	No	Yes	NA	\$679
TOSHIBA	M6000	No	No	2	2	2	No	SP,EP	SP,EP	Yes	122	All	14/4	No	No	No	No	NA	\$399
TOSHIBA	M6230	No	No	2	2	2	No	SP,EP	SP,EP	Yes	122	All	14/4	No	No	No	No	NA	\$429
TOSHIBA	M6450	No	No	2	2	2	No	SP,EP	SP,EP	Yes	122	All	14/4	No	No	No	No	NA	\$469
TOSHIBA	M6550	No	No	2	2	2	Yes	SP,EP	SP,EP	Yes	122	All	14/4	No	No	No	No	NA	\$499
TOSHIBA	M7600	No	No	4	2	2	No	SP,EP	SP,EP	Yes	122	All	14/4	No	No	No	No	NA	\$549
TOSHIBA	M7730	No	No	4	2	2	No	SP,EP	SP,EP	Yes	122	All	14/4	No	No	No	No	NA	\$579
TOSHIBA	M7850	No	No	4	2	2	Yes	SP,EP	SP,EP	Yes	122	All	14/4	No	No	No	No	NA	\$649
TOYOMENKA	TMK4200V	No	No	2	3	3	No	All	—	No	110	12	14/4	No	No	No	No	4x17x12	\$299
ZENITH	VRD100	No	No	2	2	3	No	All	SP,EP	No	157	All	14/4	No	No	No	No	4x17x13	\$400
ZENITH	VRD200	No	No	4	2	3	No	All	SP,EP	No	157	All	14/4	No	No	No	No	4x17x13	\$430
ZENITH	VRD208	No	No	4	2	3	Yes	All	SP,EP	No	157	All	14/4	No	No	No	No	4x17x13	NA
ZENITH	VRD230	No	No	4	2	3	Yes	All	SP,EP	Yes	178	All	14/4	No	No	No	No	NA	NA
ZENITH	VRD500ST	Yes	No	4	2	3	Yes	All	SP,EP	No	157	All	14/4	Yes	Yes	No	No	4x17x13	NA

B E T A

MANUFACTURER	MODEL NO.	MTS	MPX JACK	NO. VIDEO HEADS	NO. RECORD SPEEDS	NO. PLAY SPEEDS	SCAN MODES	FREEZE-FRAME MODES	SLOW-MOTION	NO. CHANNELS	NO. PRESETS	DAY/EVENT	HI-FI	NOISE REDUCTION	SIMULCAST SWITCH	WIRELESS REMOTE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
SONY	SL-300	No	No	2	2	3	I,II,III	I,II,III	No	151	14	7/1	No	No	No	Yes	4x17x15;15	\$400
SONY	SL-700	No	No	3	2	3	I,II,III	I,II,III	Yes	148	99	7/6	No	No	No	Yes	3x17x15;17	\$550
SONY	SL-HF350	No	No	2	2	3	I,II,III	I,II,III	No	148	14	7/6	Yes	Yes	Yes	Yes	4x17x15;15	\$550
SONY	SL-HF650	Yes	No	3	2	3	I,II,III	I,II,III	Yes	148	99	7/6	Yes	Yes	Yes	Yes	4x17x15;18	\$850
SONY	SL-HF750	Yes	No	4	3	3	I,II,III	I,II,III	Yes	181	—	21/8	Yes	Yes	Yes	Yes	4x17x17;25	\$1,300
SONY	SL-HF1000	Yes	No	6	3	3	I,II,III	I,II,III	Yes	181	—	21/8	Yes	Yes	Yes	Yes	4x17x16;29	\$1,700

8 m m D E C K S

MANUFACTURER	MODEL NO.	STEREO	NO. RECORD SPEEDS	NO. PLAY SPEEDS	FREEZE-FRAME/SCAN MODES	AUTO INDEXING	PCM AUDIO	DECK DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	TUNER/TIMER (Built-in or Separate)	CABLE-READY	NO. CHANNELS	DAY/EVENT	SIMULCAST SWITCH	TUNER/TIMER DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
KODAK	MVS-3000*	No	2	2	SP,LP	Yes	No	3x7x5;1 $\frac{1}{10}$	Separate	Yes	169	21/8	Yes	3x15x9;5 $\frac{5}{16}$	\$800
KODAK	MVS-5000*†	Yes	2	2	SP,LP	Yes	Yes	3x7x5;2 $\frac{1}{10}$	Separate	Yes	169	21/8	Yes	3x15x9;5 $\frac{5}{16}$	\$1,000
SONY	EV-A80U	No	2	2	SP,LP	No	No	3x14x13;13 $\frac{1}{4}$	Built-in	Yes	148	7/3	No	NA	\$550
SONY	EV-S1	Yes	2	2	SP,LP	No	Yes	3x11x8;6	Built-in	Yes	152	14/3	No	NA	NA
SONY	EV-S700U†	Yes	2	2	SP,LP	No	Yes	4x14x14;16 $\frac{1}{8}$	Built-in	Yes	181	21/6	Yes	NA	\$1,395

* Portable, † PCM audio only.

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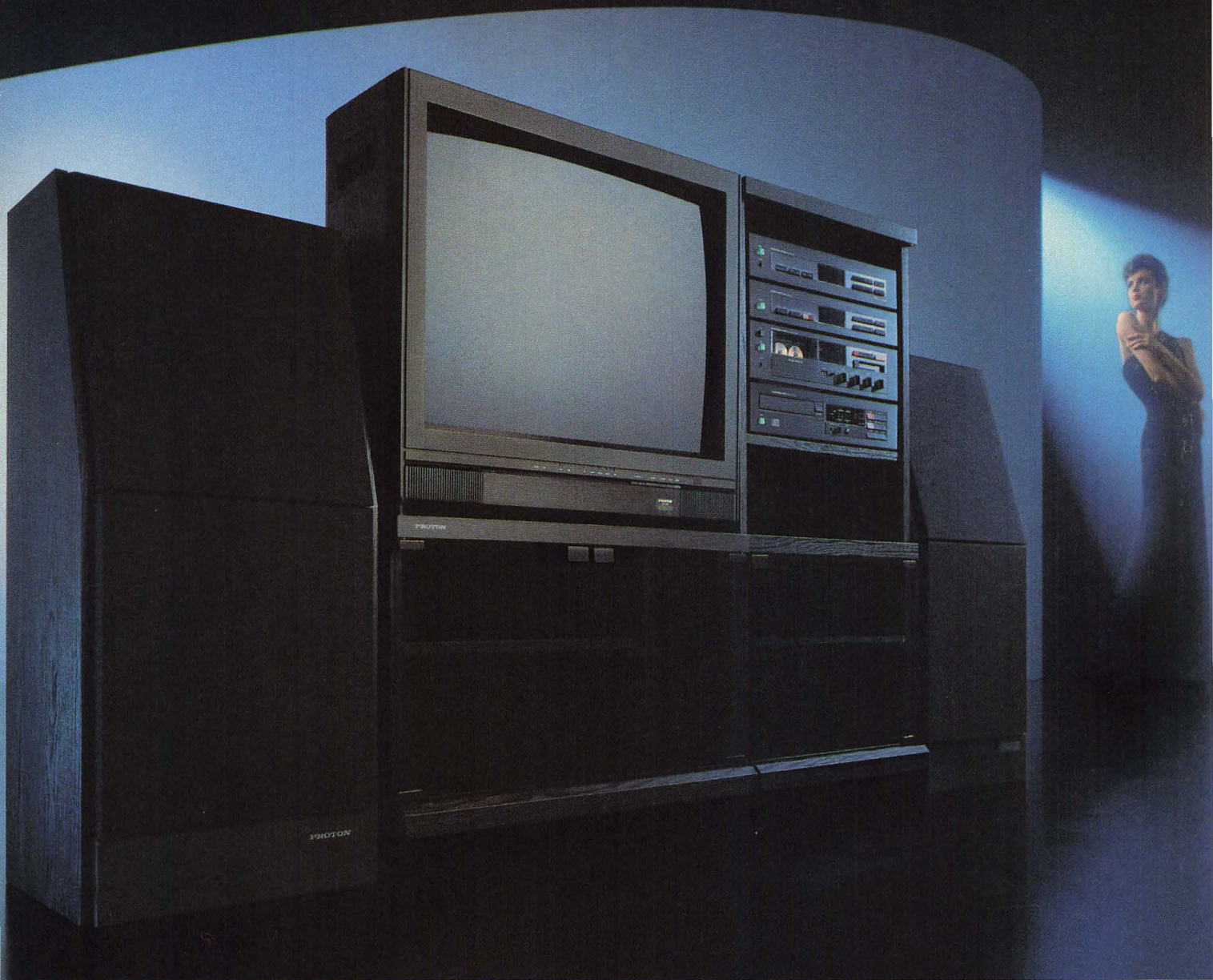
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Music by DAVID NEWMAN Screenplay by CHRISTOPHER FRANK From the novel "SHOTGUN" by WILLIAM WINGATE
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CAMCORDERS

WHAT'S NEW? About five years ago, when manufacturers first combined videocamera and video recorder to create the camcorder, the hybrid was widely hailed as a revolutionary development in home video. And if this season's crop of camcorders is any indication, the revolution is still going on. While models are shrinking to palm-sized dimensions, feature options are expanding astronomically.

Zoom in on these recent technological advances:

- You can now purchase bare-bones 8mm and VHS-C aim-and-shoot camcorders that weigh as little as two pounds, two ounces—including battery and tape. These diminutive videomakers lack many of the features found on most camcorders today, and they won't play back the tapes they shoot. But they are the lightest you'll find.
- Camcorders capable of capturing better-than-off-

broadcast-quality images have finally arrived. These S-VHS and S-VHS-C models deliver pictures that are roughly 90 percent sharper than ordinary VHS fare (see VCR story). Not to be outdone,

the Beta camp has shown—but not yet made available—a new system called ED (extended definition) Beta, that boasts even greater improvements in resolution. Look for ED Beta to hit these shores sometime in 1988.

- To shoot super pix you need super pixels—you need image sensors with enough resolution (in pixels, or picture elements) to handle the improved picture quality

of S-VHS. Now they're here—CCD sensors with up to 400,000 pixels, versus the 250,000 found in earlier imaging devices.

- Still photographers have had variable shutter speeds for years. Now videographers have access to this useful option, which allows users to capture

Today's hottest pieces of electronic gear come in a wide variety of formats. They're your ticket to the world of home videomaking.

detailed images over a wide depth of field. Shutter speeds of up to $\frac{1}{2,000}$ of a second can now be had on some camcorders.

- Flying erase heads, a mainstay of 8mm models, are now working their way into the half-inch realm. By situating erase heads on the rotating video heads' drum (instead of in their conventional stationary position), clean, noiseless transitions can be accomplished between scenes, making for professional-looking in-camera editing.

- Auto focus has been keeping videographers out of trouble for quite some time. But now there's a new twist: *digital* auto focus. Essentially, this mechanism allows you to do something you *can't* do with infrared auto-focus systems: shoot through glass while focusing on a subject—not the surface of the glass.

- A new type of indexing system that lets you put "cue codes" on tapes that have already been shot is appearing on some camcorders. Called CTL by inventor JVC, it allows programmed tapes to be rewound or fast-forwarded to predesignated locations.

WHAT'S OLD? The format wars still rage, though the battle lines remain pretty stable. With VHS VCRs outselling Betas by a nine-to-one margin, camcorders in the format offer a comfortable compatibility factor for most American video households. The drawback is that the full-size VHS cassette—and hence the full-size VHS camcorder—is *big*. The answer, for some, is VHS-C, the compact subformat whose cassettes can be slipped into an adaptor for easy playback on any VHS deck.

Beta, though not as popular as VHS, continues to provide superior imaging over VHS camcorders. Even with the advent of S-VHS, diehard Betaphiles say, Beta will once again prevail (at least in terms of quality) when the format's extended definition system arrives. And 8mm, by combining a high-grade metal tape formulation with the potential for resolution that surpasses even Beta, remains a major factor in the camcorder world. In addition to its picture possibilities, 8mm also has smallness, light weight and super sound going for it—although that great frequency

modulated audio is available only in mono.

For help in deciding which is best for you, see "Format" in the following glossary.

Despite the portability of the smaller formats, full-size VHS camcorders account for more than 50 percent of sales in the category, industry sources say. Another 25 percent of the pie is gobbled up by VHS-C, with 8mm and Beta fighting over the remainder.

Still alive but barely visible is the recorder-less videocamera—the so-called separate that operates in tandem with a (usually portable) VCR. Cameras may seem outmoded in today's aim-and-shoot camcorder world, but users say they afford a measure of flexibility, features and image quality unavailable on their "descendants." As the popularity of this home movie option wanes, there are some bargains to be found.

The world of video moviemaking has never been more exciting, with more formats to choose from and more variety to marvel at than ever before. This advantage can turn into a disadvantage for the uninitiated shopper. So arm yourself with useful

CAMCORDER S																				
MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (lux)			AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	HIGH-SPEED SHUTTER	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE		PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAX. RECORD LENGTH (minutes)	DIMENSIONS: WEIGHT (HxWxD to nearest inch; pounds)	PRICE
AIWA	CV-50	8mm	19	No	f1.8	—	No	No	CCD	Optical	Yes	No	Yes	Yes	Yes	Yes	120	5x5x8;2½	\$1,300	
AIWA	CV-80	8mm	19	Yes	f1.4	6:1	Yes	No	CCD	1" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	120	7x5x15;5⅛	\$1,795	
CANON	VM-E2	8mm	8	Yes	f1.2	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	120	15x8x5;5⅝	\$1,699	
CHINON	C8-C60	8mm	7	Yes	f1.2	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	120	15x8x5;5⅝	\$1,995	
CHINON	CV-T70	VHS*	7	Yes	f1.2	8:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	160	16x8x5;5⅛	\$1,995	
CHINON	CVC-600	VHS-C*	7	Yes	f1.2	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	60	10x6x4;2⅜	\$1,895	
CURTIS MATHES	AV850	VHS-C*	7	Yes	f1.2	6:1	Yes	No	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	60	6x10x5;NA	NA	
CURTIS MATHES	BV800	VHS*	7	Yes	f1.2	6:1	Yes	No	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	120	8x15x4;NA	NA	
ELMO	ECR-8	8mm	7	Yes	f1.2	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	120	6x5x10;2⅞	\$1,850	
FISHER	FVC-801	8mm	9	Yes	f1.6	6:1	Yes	Yes	CCD	⅞" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	120	5x5x12;2½	\$1,500	
GE	9-9705	VHS-C*	7	Yes	f1.6	—	—	—	CCD	Optical	Yes	—	—	—	—	—	60	6x8x3;2⅞	NA	
GE	9-9710	VHS-C*	7	Yes	f1.2	6:1	Yes	No	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	60	6x5x10;3⅛	\$1,299	
GE	9-9715	VHS-C*	7	Yes	f1.2	6:1	Yes	Yes	CCD	Elect.	Yes	Yes	Yes	Yes	Yes	Yes	60	6x11x5;3⅜	NA	
GE	9-9806	VHS*	7	Yes	f1.2	6:1	Yes	No	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	160	9x4x15;6⅝	\$1,399	
GOLDSTAR	GVM-70M	VHS*	19	Yes	f1.4	6:1	Yes	No	CCD	1" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	240	8x5x15;6½	\$1,695	
HITACHI	VM3000A	VHS*	7	Yes	f1.6	6:1	Yes	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	160	10x5x13;5¼	\$1,399	
HITACHI	VMC30A	VHS-C*	10	Yes	f1.4	6:1	Yes	No	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	60	6x4x8;3½	\$1,399	
INSTANT REPLAY	661T3	VHS	10	Yes	f1.2	6:1	Yes	No	½" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	160	8x6x14;7½	\$1,595	
INSTANT REPLAY	921T3	VHS*	7	Yes	f1.2	6:1	Yes	No	½" Newvicon	—	Yes	Yes	Yes	Yes	Yes	Yes	120	8x6x14;6⅞	\$1,895	
INSTANT REPLAY	931T3	VHS*	20	Yes	f1.2	8:1	Yes	No	CCD	—	Yes	Yes	Yes	Yes	Yes	Yes	120	8x6x12;5	\$1,995	
INSTANT REPLAY	Ultra††	8mm	20	**	f1	NA	—	No	CCD	†	—	No	NA	No	No	No	120	4x4x1;2½	\$1,295	
JC PENNEY	686-5350	VHS*	7	Yes	f1.2	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	160	8x5x15;6	\$1,300	
JC PENNEY	686-5600	VHS-C*	7	Yes	f1.2	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	60	6x5x10;4	\$1,500	
JVC	GF-S1000HU	S-VHS*	7	Yes	f1.4	6:1	Yes	Yes	⅔" CCD	⅞" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	480	NA	NA	
JVC	GR-C7	VHS-C*	15	Yes	f1.6	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	Yes	Yes	60	7x5x9;2⅞	\$1,399	
JVC	GR-C9	VHS-C*	10	No	f1.6	—	—	No	½" CCD	⅔" Optical	Yes	No	No	No	No	No	60	4x4x8;1⅞	\$999	
JVC	GR-C11	VHS-C*	12	Yes	f1.7	3:1	No	No	½" CCD	⅓" Optical	Yes	No	No	No	No	No	60	4x4x10;2⅞	\$1,149	

Most weight measurements exclude battery. * HQ. ** Zone plus macro. † Optical plus wireless remote. †† Available with optional player/recorder.

Most weight measurements exclude battery. * HQ. ** Zone plus macro. † Optical plus wireless remote. †† Available with optional player/recorder.

knowledge by reading the following glossary and product listings, and referring to the box titled "Ask Before You Buy . . ."

GLOSSARY

Format: Camcorders are available in six non- and semicompatible formats: S-VHS, S-VHS-C, VHS, VHS-C, Beta and 8mm. The advantages of VHS or Beta lie in compatibility. If you own a VHS VCR, it makes sense to purchase a VHS camcorder, and if you own a Beta VCR, it makes sense to purchase a Beta camcorder. A disadvantage of the Beta device is its inability to play back in the camera or through a monitor. You cannot plug a Beta camcorder directly into your TV set—rather, you must use a VCR to view your homemade videos.

The new S-VHS and S-VHS-C models make tapes that only S-VHS decks can play. Slipped into a special adapter, VHS-C tapes can play in a VHS deck. An 8mm camcorder's movies require an 8mm deck for playback. Few decks exist, so many 8mm camcorders come equipped with cables and

adapter jacks that permit you to hook them up to a monitor directly.

Proponents of the 8mm format revel in the system's clear FM sound and top image quality potential. (8mm's wider bandwidth can produce higher resolution than half-inch formats, but this remains unrealized.) Another integral part of the 8mm system, flying erase heads, allows for cleaner transitions between scenes than those obtained from the conventional stationary heads used in other formats. Several VHS and VHS-C camcorders now offer flying erase heads.

Minimum Illumination: Expressed in lux, this is an indication of how *little* light is needed to record images on tape. As a frame of reference, a sunny day at the beach checks in at roughly 100,000 lux; your den might be in the 100 lux neighborhood; and candlelight registers about seven to 10 lux. (If you plan to use the camcorder under low-light conditions, adding an accessory light to the camera will improve recorded images.)

Auto Focus: This lets camcorders focus on subjects automatically—wherever those

subjects go. It's a handy—but by no means foolproof—feature. Consider purchasing a camcorder that allows you to override the auto focus manually.

Aperture: Expressed in *f* stops, this is the opening within the lens through which images pass to the pickup device.

Zoom Ratio: A numerical indication of a lens' range—from the widest angle (at which objects appear far away) to the narrowest (at which they appear close). With a 6:1 zoom ratio, the lens can magnify distant images to make them appear six times closer than they actually are.

Power Zoom: This feature, found on most camcorders, allows you to effect smooth transitions from wide angle shots to close-ups at the push of a button. Some consumers prefer the added control of a manual zoom.

High-Speed Shutter: This recent addition to the list of potential camcorder options allows for clearer pictures, but (when engaged) raises the machine's light requirements. It's most useful when shooting outdoor action footage. *Continued on page 142*

C A M C O R D E R S

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	HIGH-SPEED SHUTTER	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE	PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAX. RECORD LENGTH (minutes)	DIMENSIONS: WEIGHT (HxWxD) to nearest inch; pounds	PRICE
JVC	GR-25	VHS-C*	10	Yes	f1.4	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	60	NA	NA
JVC	GRS-55U	S-VHS-C*	10	Yes	f1.4	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	60	NA	NA
KODAK	MVS-3440	8mm	10	No	f1.2	6:1	Yes	No	½" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	240	5x6x12; 4½	\$1,499
KODAK	MVS-3460	8mm	10	Yes	f1.2	6:1	Yes	No	½" Newvicon	½" Elect.	Yes	Yes	Yes	Yes	240	5x6x12; 4½	\$1,799
KYOCERA	KD-200K	8mm	9	Yes	f1.4	6:1	Yes	No	⅔" CCD	1" Elect.	No	Yes	Yes	Yes	120	8x5x14; 5½	\$1,745
KYOCERA	KD-1100U	8mm	9	Yes	f1.6	2.5:1	No	No	⅔" CCD	⅞" Elect.	Yes	Yes	Yes	Yes	120	6x7x10; 3½	\$1,500
KYOCERA	KD-3010	8mm	7	Yes	f1.4	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	120	NA; 2½	\$1,795
MAGNAVOX	VR8295	VHS-C*	7	Yes	f1.6	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	60	9x15x5; 5½	\$1,599
MAGNAVOX	VR8297	VHS-C	7	Yes	f1.6	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	60	NA; 3½	\$1,699
MAGNAVOX	VR9240	VHS*	7	Yes	f1.2	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	120	NA	\$1,699
MINOLTA	C-3300	VHS-C*	15	Yes	f1.6	6:1	Yes	No	½" CCD	⅞" Elect.	Yes	Yes	Yes	Yes	60	5x5x10; 3	NA
MINOLTA	V-1400	VHS*	7	Yes	f1.2	6:1	Yes	Yes	½" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	160	5x7x13; 4½	NA
MINOLTA	8-8100	8mm	7	Yes	f1.4	6:1	Yes	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	120	4x6x9; 2½	NA
NEC	EM8	8mm	7	Yes	f1.2	6:1	Yes	No	CCD	⅞" Elect.	Yes	Yes	Yes	Yes	120	4x8x13; 5½	\$1,699
NEC	V40U	VHS*	10	Yes	f1.2	6:1	Yes	Yes	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160	7x4x16; 5½	\$1,859
OLYMPUS	VX403	VHS*	7	Yes	f1.2	8:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160	14x4x8; 5½	\$1,950
OLYMPUS	VX404	VHS*	7	Yes	f1.2	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160	7x4x9; 5½	\$1,650
OLYMPUS	VX801	8mm	7	Yes	f1.2	6:1	Yes	No	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	120	6x5x11; 2½	\$1,850
OLYMPUS	VX802	8mm	7	Yes	f1.2	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	120	6x5x11; 2½	NA
PANASONIC	PV-50	VHS-C*	7	Yes	f1.6	—	No	No	CCD	Optical	Yes	—	—	—	60	NA	NA
PANASONIC	PV-100	VHS-C*	7	Yes	f1.2	6:1	Yes	Yes	CCD	⅔" Elect.	Yes	Yes	Yes	Yes	60	6x10x5; 3½	\$1,600
PANASONIC	PV-320	VHS*	7	Yes	f1.2	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	160	NA	\$1,550
PANASONIC	PV-S150	S-VHS-C*	7	Yes	f1.2	6:1	Yes	Yes	CCD	Elect.	Yes	Yes	Yes	Yes	60	NA	NA
PANASONIC	PV-S350	S-VHS*	1	Yes	f1.2	8:1	Yes	Yes	CCD	Elect.	Yes	Yes	Yes	Yes	360	NA	NA
PENTAX	PV-C66A	VHS*	7	Yes	f1.6	6:1	Yes	Yes	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	160	5x7x13; 4½	NA
PENTAX	PV-C800A	8mm	7	Yes	f1.2	6:1	Yes	No	⅔" MOS	⅔" Elect.	Yes	Yes	Yes	Yes	120	5x5x12; 3½	\$1,749
PENTAX	PV-C850A	8mm	7	Yes	f1.4	6:1	Yes	Yes	½" CCD	⅔" Elect.	Yes	Yes	Yes	Yes	120	4x6x9; 2½	NA

Most weight measurements exclude battery. * HQ.

C A M C O R D E R S

MANUFACTURER	MODEL NO.	FORMAT	MINIMUM ILLUMINATION (lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	HIGH-SPEED SHUTTER	PICKUP DEVICE	VIEWFINDER	CONTINUOUS WHITE BALANCE	PLAYBACK IN CAMERA	SCAN	FREEZE-FRAME	MAX. RECORD LENGTH (minutes)	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
PHILCO	VCR807	VHS*	7	Yes	f1.2	6:1	Yes	No	1/2" CCD	2/3" Elect.	Yes	Yes	Yes	Yes	120	NA	\$1,699
QUASAR	VM-21	VHS*	7	Yes	f1.2	6:1	Yes	Yes	1/2" CCD	2/3" Elect.	Yes	Yes	Yes	Yes	160	NA	\$1,500
QUASAR	VM-50	VHS-C*	7	Yes	f1.2	6:1	Yes	Yes	1/2" CCD	2/3" Elect.	Yes	Yes	Yes	Yes	20	6x10x5;3 1/10	\$1,800
RADIO SHACK	100	VHS	7	Yes	f1.6	6:1	Yes	Yes	2/3" MOS	2/3" Elect.	Yes	Yes	Yes	Yes	160	10x5x13;4 7/8	\$1,299
RADIO SHACK	150	VHS-C	7	Yes	f1.6	6:1	Yes	Yes	2/3" MOS	1/2" Elect.	Yes	Yes	Yes	Yes	60	6x4x8;2 1/2	\$1,299
RCA	CPR150	VHS-C*	7	Yes	f1.6	6:1	Yes	No	2/3" MOS	2/3" Elect.	Yes	Yes	Yes	Yes	60	6x5x9;2 1/2	NA
RCA	CPR175	S-VHS-C*	7	Yes	f1.6	6:1	Yes	Yes	2/3" MOS	2/3" Elect.	Yes	Yes	Yes	Yes	60	6x5x9;2 1/2	NA
RCA	CPR300	VHS*	7	Yes	f1.2	8:1	Yes	Yes	2/3" MOS	2/3" Elect.	Yes	Yes	Yes	Yes	160	7x7x14;5 1/2	NA
RCA	CPR350	S-VHS*	7	Yes	f1.2	8:1	Yes	No	2/3" MOS	2/3" Elect.	Yes	Yes	Yes	Yes	160	7x7x14;5 1/2	NA
RICOH	R-250	8mm	9	Yes	f1.6	2.5:1	No	No	2/3" CCD	7/10" Elect.	Yes	Yes	Yes	Yes	120	5x6x9;3 1/8	\$1,295
SANYO	VM-8	8mm	19	Yes	f1.4	6:1	Yes	No	CCD	1" Elect.	Yes	Yes	Yes	Yes	120	7x5x14;5	\$1,200
SANYO	VM-10	8mm	9	Yes	f1.6	6:1	Yes	Yes	CCD	3/4" Elect.	Yes	Yes	Yes	Yes	120	5x5x12;2 1/2	\$1,300
SEARS	53741	VHS*	7	Yes	f1.6	6:1	Yes	No	MOS	2/3" Elect.	Yes	Yes	Yes	Yes	160	7x5x13;4 1/4	\$1,290
SHARP	VC-C20UA	VHS*	10	Yes	f1.2	6:1	Yes	No	2/3" MOS	1/2" Elect.	Yes	Yes	Yes	No	160	7x5x14;5 3/10	\$1,800
SHARP	VC-C50UA	VHS-C*	15	Yes	f1.6	6:1	Yes	No	1/2" CCD	3/5" Optical	Yes	Yes	Yes	No	60	7x5x9;2 1/10	\$1,600
SHARP	VL-C73UA	VHS-C*	8	Yes	f1.6	8:1	Yes	Yes	1/2" CCD	7/10" Elect.	Yes	Yes	Yes	No	60	6x5x9;2 3/5	NA
SONY	BMC-660K	Beta	17	Yes	f1.4	6:1	Yes	No	2/3" CCD	Optical	Yes	No	No	No	200	7x6x15;5 1/2	\$1,495
SONY	BMC-1000K	Beta	15	No	f1.4	6:1	Yes	No	2/3" CCD	1" Elect.	Yes	No	No	No	100	8x6x16;5 1 1/16	\$1,795
SONY	CCD-M7U	8mm	9	No	f1.6	—	—	No	2/3" CCD	Optical	Yes	No	No	No	120	4x4x9;1 1 1/16	\$1,450
SONY	CCD-M8U	8mm	15	No	f1.6	—	—	No	2/3" CCD	Optical	No	No	No	No	120	4x4x9;2 3/16	\$1,250
SONY	CCD-M9U	8mm	15	No	f1.6	—	—	No	2/3" CCD	Optical	No	No	No	No	120	6x5x11;3 3/16	\$1,350
SONY	CCD-V3	8mm	9	Yes	f1.6	2.5:1	No	No	2/3" CCD	7/10" Elect.	Yes	Yes	Yes	Yes	120	6x5x9;3 1/8	\$1,500
SONY	CCD-V5	8mm	9	Yes	f1.6	6:1	Yes	No	2/3" CCD	7/10" Elect.	Yes	Yes	Yes	Yes	120	6x5x12;3 3/16	NA
SONY	CCD-V9	8mm	5	Yes	f1.6	6:1	Yes	No	2/3" CCD	7/10" Elect.	Yes	Yes	Yes	Yes	120	5x4x13;2 7/16	NA
SONY	CCD-V110	8mm	15	Yes	f1.4	6:1	Yes	No	2/3" CCD	7/10" Elect.	Yes	Yes	Yes	Yes	120	8x4x15;5 3/16	\$1,995
SYLVANIA	VCC155	VHS-C*	7	Yes	f1.6	6:1	Yes	No	1/2" CCD	2/3" Elect.	Yes	Yes	Yes	Yes	60	NA;3 3/10	\$1,699
SYLVANIA	VCC157	VHS*	7	Yes	f1.6	6:1	Yes	No	1/2" CCD	2/3" Elect.	Yes	Yes	Yes	Yes	120	NA	\$1,699
TEKNIKA	CX711	VHS	7	Yes	f1.2	6:1	Yes	No	1/2" CCD	2/3" Elect.	Yes	Yes	Yes	Yes	160	9x15x5;5 3/10	\$1,599
TEKNIKA	CX751	VHS-C*	7	Yes	f1.2	6:1	Yes	No	1/2" CCD	2/3" Elect.	Yes	Yes	Yes	Yes	60	8x10x5;3 3/10	\$1,599
TOSHIBA	SK40	VHS-C*	10	No	f1.6	—	—	No	1/2" CCD	3/5" Optical	Yes	No	No	No	60	4x4x8;1 1/10	\$1,150
TOSHIBA	SK60	VHS-C*	15	Yes	f1.6	6:1	Yes	No	1/2" CCD	3/5" Elect.	Yes	Yes	Yes	Yes	60	7x5x9;2 9/10	\$1,495
VIVITAR	Magic 8	8mm	9	Yes	f1.6	6:1	Yes	Yes	CCD	7/10" Elect.	Yes	Yes	Yes	Yes	120	6x5x12;2 1/2	\$1,695
ZENITH	VM6150	VHS-C*	10	No	f1.6	—	No	No	1/2" CCD	Optical	Yes	No	No	No	60	4x4x8;2 1/5	NA
ZENITH	VM6175	VHS-C*	12	Yes	f1.7	3:1	No	No	1/2" CCD	Optical	Yes	No	No	No	60	4x4x10;2 3/5	NA
ZENITH	VM6300	VHS-C*	10	Yes	f1.4	6:1	Yes	Yes	1/2" CCD	3/5" Elect.	Yes	Yes	Yes	Yes	60	6x4x9;2 1/5	NA
ZENITH	VM7100‡	VHS*	8	Yes	f1.2	6:1	Yes	No	1/2" CCD	3/5" Elect.	Yes	Yes	Yes	Yes	480	8x6x13;5 3/10	NA

Most weight measurements exclude battery. * HQ. ‡ Hi-Fi.

V I D E O C A M E R A S

MANUFACTURER	MODEL NO.	MINIMUM ILLUMINATION (lux)	AUTO FOCUS	APERTURE	ZOOM RATIO	POWER ZOOM	PICKUP DEVICE	VIEWFINDER	AUTO IRIS	CONTINUOUS WHITE BALANCE	FADE	TITLER	NO. TITLE COLORS	AUTO TIME/DATE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
CANON	VC50A	10	Yes	f1.4	10:1	Yes	2/3" Saticon	1" Elect.	Yes	Yes	Yes	Yes	7	Yes	8x8x18;4	\$1,495
JVC	GS-CD1	15	Yes	f1.2	6:1	Yes	2/3" CCD	1/2" Elect.	Yes	Yes	Yes	No	—	No	4x5x10;2 1/2	\$999

TUE	▶	
WED	▶	
THU	▶	
FRI	▶	
SAT	▶	

7:00

7:00

Now Panasonic makes programming a VCR as simple as drawing a line.

Once, programming a VCR was complicated and confusing. Now Panasonic introduces the new Omnivision™ VCR (PV-4761) with Bar Code Programming. It makes programming as easy as drawing a line.

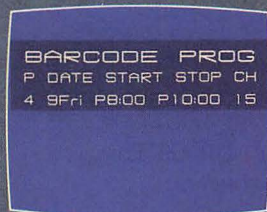
Simply pick up the wireless bar code scanner and programming card. Check off the day, time and channel for each program. Then the scanner will transmit all your programming choices to the VCR via an infrared beam. And with

On Screen Display you can see everything you've programmed right on your TV screen. Up to 8 different programs for a full month.

This new Omnivision VCR is more than just simple; it simply has everything you want in a

VCR. It plays movies in full VHS Hi-Fi. There's an MTS decoder for stereo TV broadcasts. Its HQ circuitry electronically enhances the image. And it even has Hi-Tech-4™, a four-head video system that gives you virtually jitter-free slow motion and freeze frame.

Panasonic Omnivision VCRs with Bar Code Programming. Now everything you need to program your VCR is at your fingertips.



Panasonic®
just slightly ahead of our time®

Don't Leave Your Memories at Grandma's House



Take the Moment Home With Our New Compact MovieCorder™

Like old photos, memories fade. But with Radio Shack's VHS-C Camcorder, you can see, hear and enjoy the magic of special occasions over and over. What a way to re-live birthdays, vacations, holidays and anniversaries!

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It Couldn't Be Easier to Use. Just point and shoot. The Model 150 automatically focuses for long shots or the tightest closeups. Auto white balance assures natural-looking flesh tones whether you're shooting indoors or out. You'll get clear pictures even in changing light conditions.

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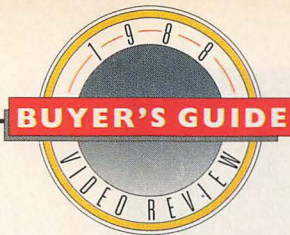
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WHAT'S NEW? Super VHS. ED Beta. CD-V. MTS broadcasts. Satellite transmissions. The video sources are looking—and sounding—better than ever this season. But with all these astounding new offerings, has the TV itself—that cool-burning hearth of America—improved as well?

The answer to that question is a resounding “yes.”

From petite pocket sets to portly projection models, TVs have been getting better and better.

In direct-view sets, the S-connector is suddenly a factor—at least for Super VHS owners (see VCR story). Also known as the Y/C input, this jack allows the output from an S-VHS VCR—which is broken down

into brightness (Y) and color (C) components—to be viewed in all its high-resolution glory.

Among other improvements are comb filters and video noise reduction circuitry, which appear in a growing number of monitor/receivers. These advances in video picture processing provide better resolution, clarity, color response and accuracy.

Digital circuitry continues to generate excitement. Models with this option can perform such feats as picture-in-picture and stroboscopic freeze-frames and top-notch special effects, all while de-

livering enhanced image quality. Some offer completely digital (noninterlace) pictures as well.

If you long for the latest convenience features,

*They range from
pocket-size to screens*

10 feet across.

*Everything you
need to know to buy the
one that's right for you.*



*The 31-inch
Panasonic
CTJ-3170R
includes an
S-connector.*

on-screen displays that will tell all but the newscasters' salaries are now at your command. These handy menus let you make picture (tint, color, contrast) or sound adjustments and keep you up to date on a variety of subjects—including the time of day, channel, video source and the like.

On the sound side, MTS decoders, which allow a set to tune in the ever-expanding number of stereo television broadcasts, show up on a far greater percentage of sets than ever before. While a few problems inherent to the MTS system remain, engineers

claim that they've managed to boost the specs a bit this season.

After S-VHS, projection sets probably reflect the most improved video technology of the past year, partially through comb filters and noise reduction circuits. Brightness—long a weakness of the rear-screen giants—is getting better as well. Employing such technology as liquid-cooled tubes, liquid-coupled lenses and redesigned optic systems, projection sets now deliver previously unheard-of color reproduction, contrast and brightness.

Viewing angles are increasing, with some models touting screen designs that allow a 160-degree viewing range. And while the "viewability zone" widens, the space necessary for projection sets appears to be decreasing; many models are leaving footprints not much larger than those of their direct-view cousins.

Advances in the pocket TV realm can be boiled down to a single word: watchability. You probably wouldn't want to view the entire *Ring* cycle on one of these, but those who want one for the road will be rewarded with improved pixel densities that make the older LCD sets appear primitive.

There. We've told you what's new. Does all this mean it's easier to buy a TV set? Unfortunately, no. In fact, it may be tougher now than ever, given the multitude of choices available.

We can give you a helping hand, though. Just read the glossary, scan the accompanying product listings and refer to the box titled "Ask Before You Buy . . ."

GLOSSARY

Digital: Sets equipped with digital circuitry will provide supersharp images, as well as such special effects as picture-in-picture (which allows two TV programs to appear

MONITOR / RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	NO. AUDIO INPUT/OUTPUT SETS	STEREO	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS**	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
AKAI	CT-A267-B	Yes	No	T	26	400	1/1	1/1	Yes	1	No	Yes	139	10	2	24x26x19	NA
ANDERSON	Dacotah*	No	No	T	13	NA	2/2	2/2	No	—	Yes	Yes	62	NA	1	19x17x15	\$399
AOC	C2510R	No	No	T	25	425	1/1	1/1	No	2	—	Yes	139	1.5	2	23x26x21	\$499
AOC	C2520R	Yes	No	T	25	425	2/2	2/2	Yes	4	—	Yes	139	2.5	2	23x26x21	\$599
AOC	C9163MB	No	No	T	19	425	1/1	1/1	No	—	—	Yes	139	NA	1	18x20x18	\$319
CRAIG	P1322	No	No	T	13	NA	1/—	1/—	No	—	No	Yes	139	1.5	1	15x15x15	\$370
CRAIG	P1920	No	No	T	19	NA	1/—	1/—	No	—	No	Yes	139	2	2	18x20x19	\$460
CRAIG	P1930	Yes	No	T	19	NA	1/—	1/—	Yes	1	No	Yes	139	2	2	18x20x19	\$490
CURTIS MATHES	A2060RW	Yes	No	T	20	330	1/—	1/—	Yes	1	No	Yes	142	2	2	17x24x18	NA
CURTIS MATHES	A2600RB	Yes	No	T	26	330	2/2	2/2	Yes	1	No	Yes	142	5	2	24x26x19	NA
CURTIS MATHES	A2600RW	Yes	No	T	26	330	2/2	2/2	Yes	1	No	Yes	142	5	2	24x26x19	NA
CURTIS MATHES	A2642RL	Yes	No	C	26	330	2/2	2/2	Yes	—	No	Yes	142	5	2	36x29x16	NA
CURTIS MATHES	M2075RW	Yes	No	T	20	330	2/2	2/2	Yes	1	No	Yes	142	5	2	20x21x19	NA
EMERSON	M20R	No	No	T	20	330	1/1	1/1	No	—	No	Yes	139	NA	1	19x19x19	\$400
EMERSON	MS30R-BK	Yes	No	T	20	350	1/1	1/1	Yes	1	No	Yes	139	5	4	17x25x18	\$500
EMERSON	MS195R	No	No	T	19	330	1/1	1/1	No	1	No	Yes	139	NA	1	17x20x19	\$350
EMERSON	MS199R	Yes	No	T	19	330	1/1	1/1	Yes	1	No	Yes	139	3	2	18x20x18	\$600
EMERSON	MS250R	Yes	No	T	25	370	1/1	1/1	Yes	1	No	Yes	139	4	4	22x30x21	\$700
EMERSON	MS251D	Yes	No	T	25	330	1/1	1/1	Yes	1	No	Yes	139	4	2	23x25x20	\$750
FISHER	HT-775	Yes	No	C	25	400	2/1	1/1	Yes	1	No	Yes	140	5	2	36x28x22	\$900
FISHER	HT-790	Yes	No	C	26	380	2/1	2/1	Yes	—	No	Yes	140	5	4	34x27x22	\$900
FISHER	HT-797	Yes	No	C	26	400	2/1	2/1	Yes	1	No	Yes	181	7.5	4	37x28x19	\$1,000
FISHER	HT-881	Yes	No	C	26	500	2/1	2/1	Yes	—	No	Yes	181	7.5	4	33x46x20	\$1,000

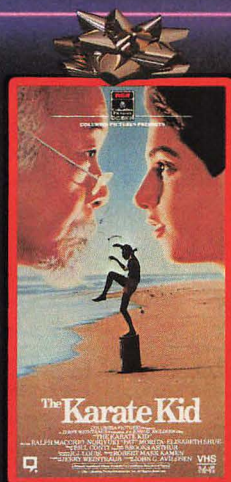
* Built-in satellite receiver.

10 WAYS TO GET THE BEST OF US.

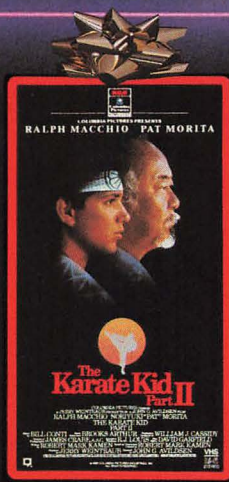
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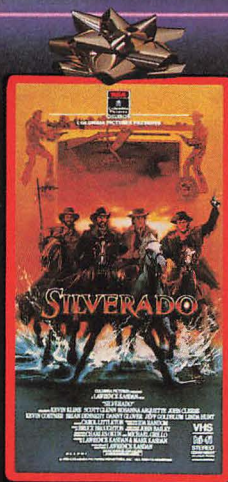
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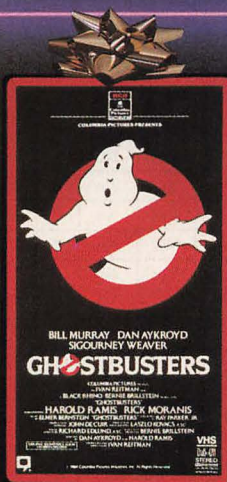
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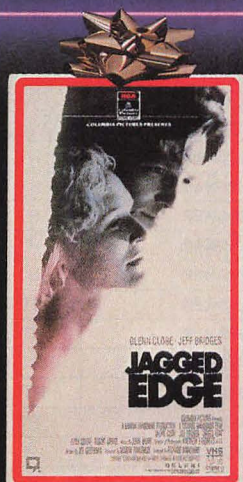
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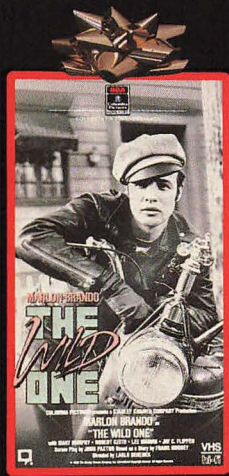
GHOSTBUSTERS



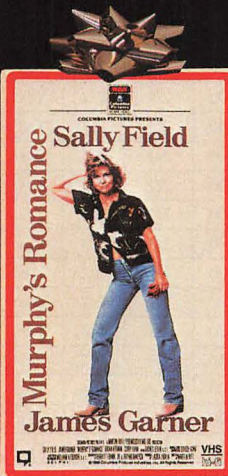
JAGGED EDGE



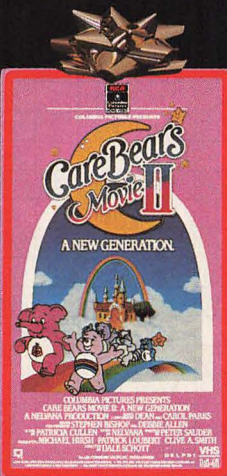
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• Hi-Fi - Mono



on a single screen) and nearly perfect, noise-free freeze-frames.

MTS (multichannel television sound): Built-in MTS decoders allow sets to tune in the stereo audio track carried on TV shows broadcast in stereo. But you should exercise caution: It's the decoder that does the work. MTS-ready or MTS-capable TVs don't have built-in decoders. To receive MTS on such TVs, you must buy a separate decoder.

MPX Jack: The MTS-ready/capable sets will have one. It lets you plug the outboard MTS decoder directly into the set.

No. Video And Audio Input/Output Sets: Input jacks route sound and picture to a TV's circuitry. Output jacks carry sound and picture to other devices.

RGB Input: These connectors allow your TV to operate as a computer monitor.

No. Presets: The number of channels you can program a TV to remember.

Viewing Angle: A factor in rear-projection TVs, this is a measure of the angle in front of a set in which the picture is acceptably and comfortably watchable.

Peak Brightness Level: A consideration in evaluating rear-projection models, this refers to a set's ability to deliver bright pictures.

Stereo: A set, outfitted with a pair of speakers, that amplifies distinct left and right audio channel information.

Horizontal Resolution: This figure is an indicator, in lines, of a set's ability to deliver detail. The higher the number, the better.

Measurements improve considerably when the video signal comes from a direct input, rather than an antenna. When you read the charts, please note that manufacturers employ different standards for rating their products. Our advice is to let your eyes—not the specs alone—make the final decision.

High-Gain: Screens of this type—designed for use with front-projection TVs—feature a curvilinear construction to concentrate light and increase apparent brightness.

Display: A consideration when evaluating pocket TVs. Take your pick of tiny CRT (cathode ray tube) screens, not unlike those found on conventional TVs; and the more common, slightly more durable (but somewhat less detailed) LCD models. □

MONITOR / RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS**	DIMENSIONS (HxWxD, to the nearest inch)	PRICE	
FISHER	HT-887	Yes	No	C	26	500	2/1	2/1	Yes	1	No	Yes	181	7.5	4	34x42x21	\$1,200
FISHER	HT-890	Yes	No	C	26	500	2/1	2/1	Yes	—	No	Yes	181	7.5	4	33x42x20	\$1,200
FISHER	HT-893	Yes	No	C	27	500	2/1	2/1	Yes	1	No	Yes	181	20	4	36x44x19	\$1,400
FISHER	HT-895	Yes	No	C	27	500	2/1	2/1	Yes	—	No	Yes	181	7.5	4	35x42x21	\$1,300
FISHER	HT-897	Yes	No	C	27	500	2/1	2/1	Yes	1	No	Yes	181	20	4	36x44x20	\$1,400
FISHER	HT-1400	Yes	No	C	35	560	3/1	3/2	Yes	1	Yes	Yes	181	7.5	4	47x37x26	\$3,400
FISHER	HT-1450	Yes	No	C	35	560	3/1	2/2	Yes	1	No	Yes	181	7.5	4	45x39x24	\$3,200
FISHER	HT-1500	Yes	No	C	35	560	3/1	2/1	Yes	1	No	Yes	181	7.5	4	50x39x26	\$3,700
FISHER	HTD-900	Yes	No	C	27	500	3/1	3/1	Yes	—	No	Yes	181	7.5	4	31x42x19	\$1,700
FISHER	PC-203	Yes	No	T	19	330	1/—	1/1	Yes	1	No	Yes	112	1.5	2	19x21x20	\$550
FISHER	PC-206	Yes	No	T	20	390	2/1	2/1	Yes	—	No	Yes	181	2	4	22x26x21	\$650
FISHER	PC-207	Yes	No	T	19	370	1/1	1/1	Yes	1	No	Yes	140	1.5	2	19x21x20	\$600
FISHER	PC-226	Yes	No	T	20	400	2/1	2/2	Yes	1	No	Yes	181	2	2	19x21x20	\$650
FISHER	PC-227	Yes	No	T	20	400	2/1	2/2	Yes	1	No	Yes	181	3	2	20x21x20	\$650
FISHER	PC-345	Yes	No	T	25	500	2/1	2/2	Yes	1	No	Yes	140	3.5	2	23x25x21	\$800
FISHER	PC-347	Yes	No	T	25	400	2/1	2/2	Yes	1	No	Yes	140	3	2	24x25x21	\$750
FISHER	PC-360	Yes	No	T	26	500	2/1	2/2	Yes	1	No	Yes	181	3.5	2	24x26x20	\$900
FISHER	PC-367	Yes	No	T	26	500	2/1	2/2	Yes	1	No	Yes	181	3.5	2	24x26x20	\$850
FISHER	PC-370	Yes	No	T	26	500	2/1	2/1	Yes	1	No	Yes	181	3.5	2	24x27x22	\$900
FISHER	PC-380	Yes	No	T	27	500	2/1	2/2	Yes	1	No	Yes	181	5	2	26x28x19	\$1,100
FISHER	PC-1550	Yes	No	T	35	560	3/1	2/2	Yes	1	No	Yes	181	5	2	34x36x23	\$3,100
GE	8-2060	Yes	No	T	20	300	1/1	1/1	Yes	1	No	Yes	155	2	2	19x20x19	\$600
GE	8-2070	Yes	No	T	20	300	2/1	2/2	Yes	1	No	Yes	147	5	4	20x20x16	\$449
GE	8-2074	Yes	No	T	20	300	2/1	2/2	Yes	1	No	Yes	147	5	4	18x25x16	\$449
GE	8-2668	Yes	No	T	26	300	2/1	2/2	Yes	1	No	Yes	147	5	4	23x27x19	\$549
GE	8-2678	Yes	No	T	26	300	2/1	2/2	Yes	1	No	Yes	147	5	4	23x27x19	\$549
GE	8-2683	Yes	No	C	26	300	1/—	2/—	Yes	1	No	Yes	147	5	4	31x47x22	\$849
GE	8-2685	Yes	No	C	26	300	1/—	2/—	Yes	1	No	Yes	147	5	4	29x44x21	\$849
GE	8-2789	Yes	No	T	27	330	2/1	1/2	Yes	2	No	Yes	155	4	4	24x26x22	\$900
GOLDSTAR	CMS-0631	No	No	T	5	250	1/—	1/—	No	—	No	No	82	5	1	7x10x12	\$280
GOLDSTAR	CMT-2132	Yes	No	T	20	NA	1/1	1/1	Yes	1	No	Yes	139	5	2	NA	\$649
GOLDSTAR	CMT-2525	Yes	No	T	25	335	1/2	1/2	Yes	1	No	Yes	139	3	2	23x25x20	\$750
GOLDSTAR	CMT-2612	Yes	No	T	26	330	1/2	1/2	Yes	—	No	Yes	139	5	2	23x26x22	\$800
GOLDSTAR	CMT-2615	Yes	No	C	26	330	1/2	1/2	Yes	—	No	Yes	139	5	2	31x40x21	\$850

** Total number of speakers built into set.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS**	DIMENSIONS (HxWxD, to the nearest inch)	PRICE	
GOLDSTAR	RCV-0615	No	No	T	5	NA	1/1	1/1	No	—	No	No	82	NA	1	7x12x10	\$280
HITACHI	CT1358	No	No	T	13	330	1/—	1/—	No	—	No	Yes	106	1	1	14x14x15	\$349
HITACHI	CT2066	No	No	T	20	350	1/—	1/—	No	—	No	Yes	119	4	1	19x20x20	\$419
HITACHI	CT2076	No	No	T	20	330	1/—	1/—	No	—	No	Yes	119	2	1	19x20x20	\$439
HITACHI	CT2077	Yes	No	T	20	430	1/1	1/1	Yes	—	No	Yes	119	2	2	19x20x20	\$529
HITACHI	CT2079	Yes	No	T	20	430	1/1	1/1	Yes	—	No	Yes	181	3	2	19x25x19	\$579
HITACHI	CT2267	Yes	No	T	22	480	2/1	2/1	Yes	1	No	Yes	181	4	2	21x22x21	\$629
HITACHI	CT2268	Yes	No	T	22	480	2/1	2/1	Yes	1	No	Yes	181	4	2	21x30x21	\$659
HITACHI	CT2269	Yes	No	C	22	480	2/1	2/1	Yes	1	No	Yes	181	4	2	36x30x21	\$749
HITACHI	CT2667	Yes	No	T	26	500	2/1	2/1	Yes	2	No	Yes	181	5	2	25x25x20	\$819
HITACHI	CT2668	Yes	No	C	26	500	2/1	2/1	Yes	2	No	Yes	181	5	4	33x40x20	\$949
HITACHI	CT2670	Yes	No	T	26	500	2/1	2/1	Yes	—	No	Yes	119	5	2	25x25x20	\$749
HITACHI	CT2677	Yes	No	T	26	500	2/1	2/1	Yes	2	No	Yes	181	5	4	24x34x19	\$849
HITACHI	CT3170	Yes	No	T	31	600	2/1	2/1	Yes	1	No	Yes	181	10	4	28x31x22	\$2,199
HITACHI	CT3175†	Yes	No	T	31	600	2/1	2/1	Yes	1	No	Yes	181	10	4	28x31x22	\$2,499
JC PENNEY	2149	Yes	No	T	20	450	1/—	1/—	Yes	1	No	Yes	141	NA	2	18x24x19	\$500
JC PENNEY	2217	No	No	T	14	380	1/1	1/2	No	—	Yes	Yes	141	NA	1	15x15x15	\$470
JC PENNEY	2220	Yes	No	T	20	400	2/2	2/2	Yes	1	Yes	Yes	141	5	2	20x21x20	\$700
JC PENNEY	2512	Yes	No	T	26	400	2/2	2/2	Yes	1	No	Yes	141	5	2	24x26x20	\$850
JC PENNEY	2514	Yes	No	T	26	400	2/2	2/2	Yes	1	No	Yes	147	5	4	23x29x19	\$900
JC PENNEY	2517	Yes	No	T	25	300	1/1	1/1	Yes	1	No	Yes	139	NA	2	25x25x25	\$650
JC PENNEY	4226	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	147	5	2	30x41x20	\$700
JC PENNEY	4228	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	147	5	2	30x45x20	\$700
JC PENNEY	4230	Yes	No	C	27	400	‡3/3	3/3	Yes	1	No	Yes	147	5	4	30x42x20	\$900
JVC	AV-2057S	Yes	No	T	20	NA	‡1/1	1/2	Yes	—	No	Yes	142	2.2	2	19x20x20	NA
JVC	AV-2090	Yes	No	T	20	560	3/1	3/1	Yes	—	Yes	Yes	142	3	2	19x21x20	\$899
JVC	AV-2556	Yes	No	T	25	350	1/1	1/2	Yes	—	No	Yes	142	2.2	2	25x27x21	\$749
JVC	AV-2657S	Yes	No	T	26	480	‡1/1	1/2	Yes	—	No	Yes	142	2.2	2	25x26x21	\$799
JVC	AV-2676	Yes	No	T	26	560	3/1	3/2	Yes	1	No	Yes	142	3	2	22x26x20	\$1,099
JVC	AV-2687S	Yes	No	T	26	560	‡1/1	3/2	Yes	1	No	Yes	142	3	2	22x26x20	NA
JVC	AV-3500S	Yes	No	T	35	560	‡1/1	3/2	Yes	1	No	Yes	142	30	4	47x37x24	NA
JVC	C-1336	No	No	T	13	NA	1/—	1/—	No	—	—	No	82	NA	1	14x15x15	\$299
JVC	C-1446	No	No	T	14	NA	1/—	1/—	No	—	—	Yes	142	NA	1	NA	\$449
JVC	C-2046	Yes	No	T	20	330	1/—	1/—	Yes	—	No	Yes	142	2.2	2	19x20x20	\$529
JVC	C-2526	No	No	T	25	NA	1/—	1/—	No	—	No	Yes	112	NA	1	24x26x21	\$579
JVC	CX-60US	No	No	T	5	NA	1/1	1/—	No	—	No	No	82	NA	1	5x7x11	\$429
KENWOOD	KMT-2026	Yes	No	T	26	560	2/2	2/2	Yes	1	No	Yes	142	5	2	24x26x20	\$1,100
KTV	5003A	No	No	††	5	340	1/1	1/1	No	1	No	No	82	1	1	5x9x11	\$275
KTV	14CXC	Yes	No	T	14	380	2/1	2/2	Yes	1	No	Yes	139	4	2	15x16x15	\$325
KTV	19LXC	Yes	No	T	19	440	2/1	2/2	Yes	1	No	Yes	139	4	2	21x22x21	\$425
KTV	20CXC	Yes	No	T	20	480	2/1	2/2	Yes	1	No	Yes	139	4	2	21x22x21	\$450
KTV	26CYC	Yes	No	T	26	520	3/2	3/2	Yes	1	No	Yes	139	5	2	26x28x22	\$700
LLOYD'S	L-647	Yes	No	T	19	NA	1/1	1/1	Yes	1	No	Yes	139	NA	2	24x23x21	\$600
MAGNAVOX	RH4350WA	Yes	No	T	20	420	1/1	1/1	Yes	—	No	Yes	178	4	2	18x25x19	\$579
MAGNAVOX	RH4560CH	Yes	No	T	26	430	1/1	1/1	Yes	—	No	Yes	178	4	2	23x25x20	\$849
MAGNAVOX	RH5550AK	Yes	No	T	27	450	3/1	1/1	Yes	—	No	Yes	178	4	2	22x28x19	\$899
MAGNAVOX	RH5560CH	Yes	No	T	27	450	3/1	1/1	Yes	—	No	Yes	178	4	2	22x28x19	\$899
MAGNAVOX	RH5569AK	Yes	No	T	27	450	3/1	1/1	Yes	—	No	Yes	178	4	4	22x30x19	\$1,099
MAGNAVOX	RH5570AK	Yes	No	T	27	450	3/1	1/1	Yes	1	No	Yes	178	10	6	23x36x19	\$1,299
MAGNAVOX	RH6050AK	Yes	No	C	27	450	1/1	1/1	Yes	—	No	Yes	178	4	2	30x39x19	\$949
MAGNAVOX	RH7050AK	Yes	No	C	27	450	3/1	1/1	Yes	—	No	Yes	178	4	2	29x44x20	\$1,099

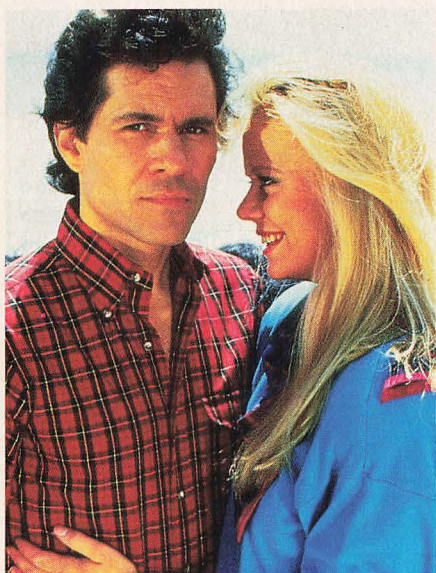
** Total number of speakers built into set. † Digital. †† Portable. ‡ Equipped with S-connector.

MONITOR / RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS**	DIMENSIONS (HxWxD, to the nearest inch)	PRICE	
MAGNAVOX	RH7610BK	Yes	No	C	27	450	3/1	1/1	Yes	1	No	Yes	178	10	4	33x36x20	\$1,399
MAGNAVOX	RH7620AK	Yes	No	C	27	450	3/1	1/1	Yes	1	No	Yes	178	10	4	29x46x20	\$1,399
MAGNAVOX	RH7700AK	Yes	No	C	31	430	3/1	1/1	Yes	1	No	Yes	178	10	4	40x35x22	NA
MARANTZ	MR260	Yes	No	T	26	360	2/1	2/1	Yes	1	No	Yes	142	5	2	25x26x19	\$1,000
mitsubishi	CK-2600R	Yes	No	C	26	400	1/—	1/1	Yes	—	No	Yes	125	NA	2	31x41x19	\$880
mitsubishi	CK-2693R	Yes	No	C	26	560	2/1	2/1	Yes	—	No	Yes	181	NA	4	34x43x21	\$1,400
mitsubishi	CK-2694R	Yes	No	C	26	560	2/1	2/1	Yes	—	No	Yes	181	NA	4	31x40x19	\$1,200
mitsubishi	CK-3101R	Yes	No	C	31	560	2/1	2/1	Yes	1	No	Yes	181	NA	4	35x33x23	NA
mitsubishi	CK-3503R	Yes	No	T	35	560	2/1	2/1	Yes	1	No	Yes	181	10	2	30x35x23	NA
mitsubishi	CK-3513R	Yes	No	C	35	560	2/1	2/1	Yes	1	No	Yes	181	10	4	38x38x24	\$3,000
mitsubishi	CK-3555R	Yes	No	C	35	560	2/1	2/1	Yes	—	No	Yes	181	10	4	42x40x25	\$3,300
mitsubishi	CK-3557R	Yes	No	C	35	560	2/1	2/1	Yes	—	No	Yes	181	10	4	43x39x26	\$3,300
mitsubishi	CS-2013R	Yes	No	††	20	400	1/—	1/1	Yes	—	No	Yes	125	NA	2	17x22x19	\$500
mitsubishi	CS-2014R	Yes	No	††	20	400	1/—	1/1	Yes	—	No	Yes	125	NA	2	17x22x19	\$500
mitsubishi	CS-2054R	Yes	No	††	20	400	2/1	2/1	Yes	1	No	Yes	125	NA	2	17x20x19	\$630
mitsubishi	CS-2056R	Yes	No	††	20	400	2/1	2/1	Yes	1	No	Yes	125	NA	2	17x20x19	\$630
mitsubishi	CS-2087R	Yes	No	††	20	400	2/1	2/1	Yes	1	No	Yes	125	NA	4	19x20x19	\$700
mitsubishi	CS-2653R	Yes	No	T	26	400	1/—	1/1	Yes	—	No	Yes	125	NA	2	23x26x18	\$750
mitsubishi	CS-2654R	Yes	No	T	26	450	1/—	1/1	Yes	—	No	Yes	125	NA	2	23x26x18	\$750
mitsubishi	CS-2655R	Yes	No	T	26	560	2/1	2/1	Yes	1	No	Yes	181	NA	2	24x26x18	\$950
mitsubishi	CS-2670R†	Yes	No	T	26	450	2/1	2/1	Yes	1	Yes	Yes	139	NA	2	22x27x19	\$1,350
NAD	MR-26	Yes	No	T	26	400	4/2	3/2	Yes	1	No	Yes	139	3.5	2	24x27x20	\$1,098
NEC	CT-2006A	Yes	No	T	20	280	1/—	1/—	Yes	—	No	Yes	128	1.5	2	18x20x19	\$549
NEC	CT-2030A	Yes	No	T	20	450	2/3	2/2	Yes	1	No	Yes	128	5	2	19x21x19	\$799
NEC	CT-2060A	Yes	No	T	20	400	1/—	1/1	Yes	—	No	Yes	128	3	2	18x24x19	\$599
NEC	CT-2610A	Yes	No	T	26	400	2/3	2/4	Yes	1	No	Yes	128	5	2	24x26x19	\$999
NEC	CT-2620A	Yes	No	T	26	500	2/2	2/2	Yes	2	No	Yes	128	5	2	24x26x20	\$1,049
NEC	CT-2660A	Yes	No	T	26	400	1/—	1/1	Yes	—	No	Yes	128	5	4	24x31x22	\$859
NEC	CT-2700S	Yes	No	T	27	500	2/3	3/4	Yes	1	No	Yes	166	5	2	24x27x19	\$1,199
NEC	CT-3000S	Yes	No	T	30	600	2/3	3/4	Yes	1	No	Yes	160	5	2	27x31x21	NA
NEC	DT-2680A†	Yes	No	T	26	500	3/3	3/4	Yes	1	Yes	Yes	122	5	2	20x26x23	\$1,999
NEC	KX-2750A	Yes	No	C	27	500	3/3	3/4	Yes	1	No	Yes	166	5	2	28x42x28	\$1,299
PANASONIC	CTH-2571R	Yes	No	C	25	400	1/1	1/2	Yes	—	No	Yes	155	NA	2	32x39x19	\$900
PANASONIC	CTJ-1463R	No	No	T	14	NA	1/—	1/—	No	—	No	Yes	155	NA	1	14x15x16	\$450
PANASONIC	CTJ-2053R	No	Yes	T	20	NA	1/1	1/1	No	—	No	Yes	155	NA	1	19x20x19	\$520
PANASONIC	CTJ-2065R	Yes	No	T	20	500	1/1	1/2	Yes	1	No	Yes	155	NA	2	18x20x15	\$700
PANASONIC	CTJ-2560R	No	No	T	25	400	1/1	1/1	Yes	—	No	Yes	155	NA	2	22x25x18	NA
PANASONIC	CTJ-2580R	Yes	No	T	25	400	1/1	1/2	Yes	1	No	Yes	155	NA	4	22x25x18	\$800
PANASONIC	CTJ-2770R	Yes	No	T	27	400	1/1	1/2	Yes	—	No	Yes	155	NA	4	23x26x20	\$950
PANASONIC	CTJ-2780R	Yes	No	T	27	400	1/1	1/2	Yes	1	No	Yes	155	NA	4	23x26x20	\$1,050
PANASONIC	CTJ-2781R	Yes	No	C	27	400	1/1	1/2	Yes	—	No	Yes	155	NA	2	30x41x19	\$1,000
PANASONIC	CTJ-2782R	Yes	No	C	27	400	1/1	1/2	Yes	—	No	Yes	155	NA	2	30x43x20	\$1,100
PANASONIC	CTJ-2787R	Yes	No	C	27	400	1/1	1/2	Yes	—	No	Yes	155	NA	2	31x46x21	\$1,100
PANASONIC	CTJ-2788R	Yes	No	C	27	400	1/1	1/2	Yes	1	No	Yes	155	8	4	36x40x22	\$1,400
PANASONIC	CTJ-2790R	Yes	No	T	27	500	2/1	1/2	Yes	2	No	Yes	155	NA	4	24x30x20	\$1,150
PANASONIC	CTJ-3170R	Yes	No	T	31	500	2/1	1/2	Yes	2	No	Yes	155	NA	4	28x34x21	\$2,700
PHILCO	R7083BAK	Yes	No	C	27	330	1/1	1/1	Yes	—	No	Yes	178	4	2	30x42x17	\$960
PIONEER	SD-2600	Yes	No	T	26	560	2/2	2/2	Yes	2	No	Yes	125	5	2	24x26x20	\$1,000
PIONEER	SD-2601	Yes	No	T	26	560	3/2	3/3	Yes	2	No	Yes	139	5	2	23x27x20	\$1,200
PROTON	613-S	No	No	T	13	NA	3/3	3/3	No	—	No	No	16	1.5	1	15x16x15	\$449
PROTON	619-A	Yes	No	T	19	400	3/3	2/2	Yes	—	No	Yes	139	3	2	20x21x20	\$749

** Total number of speakers built into set. † Digital. †† Portable. ‡ Equipped with S-connector.

STEAL THE SCENE



GET SEEN AT
Santa Barbara
...OR AT THE
1988 OLYMPIC GAMES



NBC

OR WIN ONE OF
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**SCENA
VIDEOTAPE**

New Scena Videotape has such lifelike sound and color reproduction, it seems to steal the audio and video signal right off the TV.

It's so good, in fact, we're conducting the "Steal The Scene With Scena" Sweepstakes to introduce you to our quality and steal-of-a-price. You could win:

***Grand Prize: "Behind the Scenes" at NBC-TV's "Santa Barbara"** Win a day on the set of NBC's "Santa Barbara", starring America's heart-throbs, A Martinez and Marcy Walker. View a taping of the soap, tour the studio, and lunch with a star! Includes hotel and travel accommodations for 4!

***Or Select a Trip to the 1988 Olympics** If you enjoy travel and sports, grab your camcorder and choose our all-expense paid trip for 4 to the opening ceremonies of the 1988 Seoul Olympic Games in Korea—where Scena Videotape technology was born!

***2,500 Second Prizes: Scena T-Shirts** Win a colorful "Videotaping's My Only Vice" T-Shirt!

***5,000 Third Prizes: Scena Videotapes** Win one of our scene-stealing videotapes!

"Scena Videotape Blank Tape Club" Membership Right now, you can save up to \$5 in rebates on Scena Videotapes. Just mail us proof(s)-of-purchase with the coupon. You'll be automatically entered in our Sweepstakes*. Plus, with your rebate you'll receive a valuable booklet of rebate offers worth up to \$27 on future purchases! Steal the scene with Scena today—you'll love our quality and price!

*NO PURCHASE NECESSARY. Official Rules are on display at participating Scena Videotape dealers. ALTERNATE ENTRY: You may also enter the Sweepstakes, by hand printing your name and address on a plain 3" x 5" piece of paper and mailing it to "Steal The Scene With Scena" Sweepstakes, P.O. Box T-120, Grand Rapids, MN 55745. Entries must be postmarked by April 1, 1988. Enter as often as you like, but one entry per envelope. Copies of entries are void.

For your nearest dealer, call toll-free 1-800-346-0021
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VHS T-120

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- ☐ Mail 5 Scena Proofs—\$5 Rebate

COMPLETE THESE STEPS FOR YOUR REBATE 1. Buy up to 5 Scena Videotapes. 2. Affix up to 5 proof-of-purchase stickers to this form. 3. Complete this form and mail it with the sales receipt showing date of purchase and circled purchase price. 4. MAIL BY MAY 1, 1988 TO: "Steal The Scene With Scena", P.O. Box T-120, Grand Rapids, MN 55745.

AUTOMATIC SWEEPSTAKES ENTRY WHEN COMPLETED AND POSTMARKED BY APRIL 1, 1988

Please print clearly, filling in all blank spaces. Illegible or incomplete coupons will not be honored.

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City _____

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Store where purchased _____

Number of videotapes purchased _____ Total rebate claim \$ _____

Circle T-Shirt Size:

S M L XL

Find "the mark of purchase proof" inside the instruction sheet packed with the tape. Peel off & attach here.



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WITH SCENA

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	DIMENSIONS (HxWxD, to the nearest inch)	PRICE		
PROTON	625	Yes	No	T	25	380	3/3	3/3	Yes	—	Yes	Yes	139	3.5	2	24x26x21	\$1,099
PROTON	VT-210	Yes	No	T	20	500	3/3	3/3	Yes	—	Yes	Yes	139	3	2	20x21x19	\$850
PROTON	VT-290	Yes	No	T	27	500	3/3	3/3	Yes	—	Yes	Yes	139	3	2	24x27x19	\$1,299
QUASAR	TL9960AP	Yes	No	C	26	NA	1/1	1/1	Yes	—	No	Yes	155	NA	2	30x39x18	\$960
QUASAR	TL9970YP	Yes	No	C	26	NA	1/1	1/1	Yes	—	No	Yes	155	NA	2	31x48x17	\$970
QUASAR	TL9981BP	Yes	No	C	27	NA	1/1	1/1	Yes	—	No	Yes	155	NA	2	30x40x17	\$900
QUASAR	TL9982BW	Yes	No	C	27	NA	1/1	1/1	Yes	—	No	Yes	155	NA	2	30x46x17	\$1,000
QUASAR	TL9988BP	Yes	No	C	27	NA	1/1	1/1	Yes	—	No	Yes	155	NA	2	33x45x19	\$1,020
QUASAR	TT6288B	Yes	No	T	20	NA	1/1	1/1	Yes	NA	NA	Yes	155	NA	2	18x20x19	\$590
QUASAR	TT9000YQ	Yes	No	T	26	NA	3/1	3/1	Yes	1	No	Yes	155	NA	2	24x27x22	\$1,000
QUASAR	TT9901BE	Yes	No	T	27	NA	1/1	1/1	Yes	1	No	Yes	155	NA	4	23x26x17	\$860
QUASAR	TT9908AW	Yes	No	T	26	NA	1/1	1/1	Yes	1	No	Yes	155	NA	4	22x25x18	\$760
QUASAR	TU9909AE	Yes	No	T	26	NA	1/1	1/1	No	1	No	Yes	155	NA	1	35x34x18	\$690
QUASAR	TU9962YK	Yes	No	C	26	NA	1/1	1/1	Yes	NA	NA	Yes	155	NA	2	31x28x17	\$730
RADIO SHACK	16-251	Yes	No	T	19	320	2/1	2/1	Yes	1	No	Yes	140	2.5	2	20x19x19	\$500
RADIO SHACK	16-260	No	No	T	19	NA	1/1	1/1	No	—	No	Yes	110	NA	NA	20x19x19	\$399
RCA	FPR560R	Yes	No	T	20	245	2/—	2/2	Yes	—	—	Yes	147	5	2	20x20x16	\$499
RCA	FPR570R	Yes	No	T	20	245	2/—	2/2	Yes	—	—	Yes	147	5	2	18x25x16	\$499
RCA	FPR722R	Yes	No	T	26	245	2/—	2/2	Yes	—	—	Yes	147	5	2	27x23x19	\$599
RCA	FPR2722	Yes	No	T	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	23x29x19	\$899
RCA	FPR2723	Yes	No	T	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	23x29x19	\$899
RCA	GPR2630	Yes	No	C	26	400	1/—	1/—	Yes	—	—	Yes	147	5	2	30x41x19	\$699
RCA	GPR2631	Yes	No	C	26	400	1/—	1/—	Yes	—	—	Yes	147	5	2	30x40x20	\$699
RCA	GPR2635	Yes	No	C	26	400	1/—	1/—	Yes	—	—	Yes	147	5	2	31x41x20	\$699
RCA	GPR2639	Yes	No	C	26	400	1/—	1/—	Yes	—	—	Yes	147	5	2	30x45x20	\$699
RCA	GPR2653	Yes	No	C	26	400	1/—	1/—	Yes	—	—	Yes	147	5	2	29x42x19	\$749
RCA	GPR2740	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	33x32x18	\$899
RCA	GPR2743	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	32x32x19	\$949
RCA	GPR2750	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	29x41x19	\$999
RCA	GPR2751	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	32x50x19	\$1,049
RCA	GPR2755	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	33x47x20	\$999
RCA	GPR2758	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	30x47x20	\$999
RCA	GPR2760	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	31x44x19	\$1,099
RCA	GPR2790	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	30x49x19	\$1,199
RCA	GPR2798	Yes	No	C	27	400	3/2	3/3	Yes	1	—	Yes	147	5	4	32x49x20	\$1,299
SAMSUNG	TC2003T	No	No	T	20	NA	1/—	1/—	Yes	—	No	Yes	139	2	1	18x20x20	\$450
SAMSUNG	TC2023	Yes	No	T	20	NA	2/1	2/1	Yes	1	No	Yes	139	3	2	17x27x19	\$500
SAMSUNG	TC2540S	Yes	No	T	25	NA	1/1	1/1	Yes	—	No	Yes	139	5	2	24x25x20	\$650
SAMSUNG	TC3800T	No	Yes	T	13	NA	1/—	1/1	No	—	No	Yes	139	NA	1	15x15x15	\$340
SAMSUNG	TC3803T	No	Yes	T	13	NA	1/—	1/—	No	—	No	Yes	139	1.5	1	16x15x16	\$340
SAMSUNG	TC9800T	No	Yes	T	19	NA	1/—	1/—	No	—	No	Yes	139	3	2	19x21x20	\$450
SAMSUNG	TC9803T	No	Yes	T	19	NA	1/—	1/—	No	—	No	Yes	139	3	2	19x21x20	\$450
SAMSUNG	TC9830T	No	Yes	T	19	NA	1/—	1/—	No	—	No	Yes	139	3	1	17x19x19	\$390
SAMSUNG	TC9833T	No	Yes	T	19	NA	1/—	1/—	No	—	No	Yes	139	3	1	17x19x19	\$390
SANSUI	SV-M26AV	Yes	No	T	26	NA	1/—	1/1	Yes	1	No	Yes	140	3	2	24x26x22	\$1,000
SANYO	91C1000	Yes	No	T	19	400	1/—	1/1	Yes	—	No	Yes	119	2	2	20x20x20	\$450
SANYO	AVM150	Yes	No	T	14	380	2/1	2/2	Yes	—	Yes	Yes	140	1.5	2	15x16x16	\$480
SANYO	AVM215W	Yes	No	T	20	400	2/1	2/2	Yes	1	No	Yes	181	2	2	20x21x19	\$580
SANYO	AVM220	Yes	No	T	20	380	2/1	2/2	Yes	—	No	Yes	181	2	2	20x21x20	\$500
SANYO	AVM260	Yes	No	T	25	400	1/1	1/2	Yes	—	No	Yes	112	3.5	2	23x25x19	\$600
SANYO	AVM265W	Yes	No	T	25	500	1/1	1/2	Yes	1	No	Yes	140	3.5	2	24x25x21	\$650

** Total number of speakers built into set.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	TECHNICAL SPECIFICATIONS															
		MTS	MPX JACK	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	STEREO	NO. AUDIO INPUT/OUTPUT SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS**	DIMENSIONS (HxWxD, to the nearest inch)	PRICE	
SANYO	AVM268	Yes	No	T	25	400	1/1	1/2	Yes	—	No	Yes	140	3.5	2	24x25x19	\$650
SANYO	AVM275W	Yes	No	T	26	500	2/1	1/2	Yes	1	No	Yes	181	3.5	2	24x27x26	\$750
SANYO	AVM278	Yes	No	T	26	500	2/1	1/2	Yes	1	No	Yes	181	3.5	2	24x27x22	\$750
SANYO	AVM350	Yes	No	C	35	560	3/1	3/2	Yes	—	No	Yes	181	7.5	4	46x39x25	\$3,000
SANYO	AVM355	Yes	No	C	35	560	3/1	3/2	Yes	1	No	Yes	181	7.5	4	44x39x23	\$3,000
SCOTT	HT-145	No	Yes	T	14	400	1/1	1/1	No	—	No	Yes	139	NA	2	15x15x15	\$400
SCOTT	HT-200	No	No	T	20	400	1/1	1/1	No	1	No	Yes	139	NA	1	18x20x20	\$430
SCOTT	HTS-220	Yes	No	T	20	400	1/1	1/1	Yes	1	No	Yes	139	5	2	20x18x20	\$500
SCOTT	HTS-300	Yes	No	T	20	400	1/1	1/1	Yes	1	No	Yes	139	5	4	19x27x20	\$550
SEARS	40052	No	No	T	S	250	1/—	1/—	No	—	No	No	82	.5	1	7x10x12	\$230
SEARS	40151	No	No	T	9	260	1/—	1/—	No	—	No	No	82	.5	1	10x12x14	\$260
SEARS	40652	No	No	T	13	260	1/—	1/—	No	—	No	Yes	119	1	1	14x15x16	\$300
SEARS	40802	No	No	T	14	275	1/—	1/—	No	—	No	Yes	181	1	1	14x19x16	\$370
SEARS	40843	No	No	T	13	450	1/—	1/—	No	—	Yes	No	82	1	1	15x15x17	\$350
SEARS	42151	No	No	T	19	260	1/—	1/—	No	—	No	Yes	119	1.5	1	19x20x20	\$400
SEARS	42152	No	No	T	20	370	1/—	1/—	No	—	No	Yes	119	1.5	1	20x20x21	\$430
SEARS	42251	No	No	T	19	275	1/—	1/—	No	—	No	Yes	119	1	1	17x23x19	\$400
SEARS	42351	Yes	No	T	19	370	1/—	1/1	Yes	2	No	Yes	119	3	2	20x20x20	\$450
SEARS	42352	Yes	No	T	20	400	1/1	1/1	Yes	2	No	Yes	119	3	2	20x21x20	\$500
SEARS	42451	Yes	No	T	19	370	1/—	1/1	Yes	2	No	Yes	119	3	2	18x25x20	\$450
SEARS	42452	Yes	No	T	20	400	1/1	1/1	Yes	2	No	Yes	119	3	2	20x26x19	\$500
SEARS	42561	Yes	No	T	20	400	1/1	1/1	Yes	2	No	Yes	119	3	2	20x21x20	\$490
SEARS	42651	Yes	No	T	20	400	1/1	1/1	Yes	2	No	Yes	141	5	4	19x23x19	\$450
SEARS	42701	Yes	No	T	20	450	3/1	3/2	Yes	2	Yes	Yes	140	3	4	20x20x20	\$650
SEARS	42702	Yes	No	T	20	560	3/1	3/1	Yes	2	No	Yes	181	3	4	21x20x21	\$650
SEARS	42862	No	No	T	25	400	1/—	1/—	No	—	No	Yes	119	1.5	1	23x26x21	\$600
SEARS	42902	Yes	No	T	26	530	1/1	1/1	Yes	2	No	Yes	140	3.5	2	24x27x22	\$750
SEARS	42951	Yes	No	T	26	400	3/1	3/2	Yes	2	No	Yes	181	3	4	26x27x19	\$800
SEARS	42953	Yes	No	T	27	530	3/1	3/2	Yes	2	No	Yes	181	5	4	25x27x20	\$1,000
SHARP	9MS37	No	No	P	9	NA	1/1	1/1	No	—	No	No	68	NA	1	10x11x12	\$370
SHARP	20MV57	No	No	T	20	NA	1/—	1/—	No	—	No	Yes	110	1.5	1	18x20x19	\$600
SHARP	20MV97	Yes	No	T	20	NA	†1/—	1/1	Yes	—	No	Yes	140	3	2	18x19x18	NA
SHARP	26LC276	No	Yes	C	26	NA	1/—	1/—	Yes	—	No	Yes	140	2.5	2	35x29x23	\$900
SHARP	26LV76	Yes	No	T	26	400	1/—	1/1	Yes	1	No	Yes	140	3	2	23x26x21	\$1,000
SHARP	26LV96	Yes	No	T	26	NA	3/2	3/2	Yes	1	No	Yes	140	NA	2	23x27x21	NA
SHARP	26MC287	Yes	No	C	26	380	1/—	1/—	Yes	—	No	Yes	140	3	2	32x42x22	NA
SHARP	30MD877	Yes	No	C	30	400	2/—	2/1	Yes	—	No	Yes	140	NA	2	35x31x24	\$2,495
SHARP	35LD956	Yes	No	C	35	400	3/1	3/1	Yes	1	No	Yes	140	5	2	39x37x24	\$3,995
SHARP	35LD986	Yes	No	C	35	400	3/1	3/1	Yes	1	No	Yes	140	8	4	37x55x24	\$4,295
SONY	KV-20HFR	Yes	No	T	20	450	3/1	3/2	Yes	—	No	Yes	181	NA	4	18x27x19	\$940
SONY	KV-27HFR	Yes	No	T	27	450	3/1	3/2	Yes	—	No	Yes	181	NA	4	23x35x20	\$1,200
SONY	KV-27DS1	Yes	No	C	27	450	1/—	1/1	Yes	—	No	Yes	181	NA	2	29x40x23	\$1,100
SONY	KV-27DS2	Yes	No	C	27	450	1/—	1/1	Yes	—	No	Yes	181	NA	2	30x41x22	\$1,000
SONY	KV-1380R	Yes	No	T	13	NA	1/—	1/1	Yes	—	No	Yes	181	NA	2	14x18x16	\$480
SONY	KV-1981R	Yes	No	T	19	NA	1/—	1/—	Yes	—	No	Yes	181	NA	2	19x26x19	\$650
SONY	KV-2040R	No	No	T	20	450	1/—	1/—	No	—	No	Yes	181	NA	1	19x20x19	\$550
SONY	KV-2071R	No	Yes	T	20	450	1/—	1/—	No	—	No	Yes	181	NA	1	18x24x20	\$580
SONY	KV-2075R	Yes	No	T	20	450	1/—	1/1	Yes	—	No	Yes	181	NA	1	20x21x20	\$600
SONY	KV-2080R	Yes	No	T	20	450	1/1	1/1	Yes	—	No	Yes	181	NA	2	18x24x19	\$700
SONY	KV-2084R	Yes	No	T	20	450	3/1	3/1	Yes	—	No	Yes	181	NA	2	19x26x19	\$750
SONY	KV-2775R	Yes	No	T	27	450	1/—	1/1	Yes	—	No	Yes	181	NA	1	25x27x22	\$950
SONY	KV-2780R	Yes	No	T	27	450	1/1	1/1	Yes	—	No	Yes	181	NA	2	23x26x20	\$1,100

** Total number of speakers built into set. † Digital.

MONITOR/RECEIVERS

MANUFACTURER	MODEL NO.	MTS	MPX JACK	STYLE (console or table)	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUT/OUTPUT SETS	NO. AUDIO INPUT/OUTPUT SETS	STEREO	NO. SPEAKER TERMINAL SETS	RGB INPUT	CABLE-READY	NO. CHANNELS	AMP POWER (watts per channel)	NO. SPEAKER ELEMENTS**	DIMENSIONS (HxWxD, to the nearest inch)	PRICE
SONY	KV-2781R	Yes	No	C	27	450	1/—	1/—	Yes	—	No	Yes	181	NA	4	24x33x22	\$1,050
SONY	KV-2782R	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	4	29x39x20	\$1,250
SONY	KV-2783R	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	4	30x41x21	\$1,300
SONY	KV-2785R	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	4	30x41x21	\$1,500
SONY	KV-2786R†	Yes	No	C	27	450	3/1	3/1	Yes	—	No	Yes	181	NA	3	37x33x22	\$1,600
SYLVANIA	RKH198	Yes	No	T	20	420	1/1	1/1	Yes	—	No	Yes	178	4	2	19x20x19	\$599
SYLVANIA	RNH613	Yes	No	T	26	430	1/1	1/1	Yes	—	No	Yes	178	4	2	23x25x20	\$849
SYLVANIA	RPH713	Yes	No	T	27	450	1/1	1/1	Yes	—	No	Yes	178	4	4	22x28x19	\$899
SYLVANIA	RPH715	Yes	No	T	27	450	3/1	1/1	Yes	1	No	Yes	178	4	6	23x30x19	\$1,299
SYLVANIA	RPH540	Yes	No	C	27	450	1/1	1/1	Yes	—	No	Yes	178	4	2	32x30x19	\$999
SYLVANIA	RPH542	Yes	No	C	27	450	1/1	1/1	Yes	—	No	Yes	178	4	2	29x38x20	\$999
SYLVANIA	RPH546	Yes	No	C	27	450	1/1	1/1	Yes	—	No	Yes	178	4	2	30x39x21	\$999
SYLVANIA	RPH590	Yes	No	C	27	450	3/1	1/1	Yes	—	No	Yes	178	4	2	29x45x19	\$1,499
SYLVANIA	RPH598	Yes	No	C	27	450	3/1	1/1	Yes	—	No	Yes	178	4	2	30x53x21	\$1,499
SYLVANIA	RRH801	Yes	No	C	31	430	3/1	1/1	Yes	1	No	Yes	178	10	4	39x36x24	NA
TATUNG	26CFD	Yes	No	C	26	375	1/—	1/—	Yes	—	No	Yes	133	5	2	30x37x21	\$899
TATUNG	26CFMT	Yes	No	T	26	375	1/—	1/—	Yes	—	No	Yes	133	5	2	24x26x21	\$799
TATUNG	2010CPX	Yes	No	T	20	500	1/1	1/1	Yes	1	No	Yes	141	5	4	19x20x19	\$499
TATUNG	2710CPX	Yes	No	T	27	500	2/1	2/1	Yes	1	No	Yes	139	5	4	24x27x21	\$999
TATUNG	3010CPX	Yes	No	T	30	500	1/1	1/1	Yes	1	No	Yes	141	5	4	28x30x22	\$2,299
TEKNIKA	FH-202	Yes	No	T	20	400	2/1	2/1	Yes	—	No	Yes	140	2.5	2	17x24x19	\$549
TEKNIKA	FV-201/A	Yes	No	T	20	400	1/1	1/1	Yes	—	No	Yes	182	2.5	2	18x21x19	\$499
TEKNIKA	FV-261	Yes	No	T	26	400	3/3	2/3	Yes	—	No	Yes	140	5	2	24x26x20	\$849
TEKNIKA	TF-2665	Yes	No	T	26	400	1/1	1/1	Yes	—	No	Yes	152	1.5	2	23x25x25	\$699
TEKNIKA	TF-2687	Yes	No	T	26	560	3/3	2/3	Yes	—	No	Yes	140	5	2	24x26x20	\$899
TEKNIKA	TG-1964	Yes	No	T	19	400	1/—	1/1	Yes	—	No	Yes	111	1.5	2	19x20x19	\$449
TEKNIKA	TG-2667	Yes	No	T	26	400	1/1	1/1	Yes	—	No	Yes	178	2.5	2	23x25x20	\$749
TOSHIBA	CF2037	No	No	T	20	275	1/—	1/—	No	—	No	Yes	124	—	1	19x18x18	\$499
TOSHIBA	CF2047	Yes	No	T	20	275	1/—	1/1	Yes	—	No	Yes	124	5	2	23x18x18	\$569
TOSHIBA	CF2637	No	No	T	26	520	1/—	1/—	No	—	No	Yes	124	3	1	25x22x20	\$729
TOSHIBA	CF2647	Yes	No	T	26	520	2/—	2/1	Yes	—	No	Yes	124	5	2	25x22x20	\$849
TOSHIBA	CF2656	Yes	No	C	26	400	1/1	1/1	Yes	—	No	Yes	119	5	4	38x31x19	\$1,400
TOSHIBA	CX1466	No	No	T	14	275	1/—	1/—	No	—	No	Yes	141	—	1	14x14x14	\$530
TOSHIBA	CX2057	No	No	T	20	275	1/—	1/—	No	—	No	Yes	141	—	1	19x18x18	\$529
TOSHIBA	CX2077	Yes	No	T	20	400	1/—	1/1	Yes	—	No	Yes	141	5	2	23x18x18	\$649
TOSHIBA	CX2667	Yes	No	T	26	520	2/—	2/1	Yes	—	No	Yes	141	5	2	25x22x20	\$929
TOSHIBA	CX3077	Yes	No	T	30	600	2/—	2/1	Yes	1	No	Yes	141	5	2	29x29x21	\$2,499
TOSHIBA	CZ2697	Yes	No	T	26	560	2/1	2/2	Yes	1	No	Yes	181	5	2	25x23x19	\$1,700
YAMAHA	YM965	Yes	No	T	26	400	2/2	2/2	Yes	1	No	Yes	142	5	2	25x26x19	\$899
ZENITH	SC2747P†	Yes	No	C	27	NA	2/1	2/3	Yes	—	Yes	Yes	178	NA	3‡‡	33x31x21	\$1,595
ZENITH	SC2749Y†	Yes	No	C	27	NA	2/1	2/3	Yes	—	Yes	Yes	178	NA	3‡‡	33x29x21	\$1,695
ZENITH	SC2793P/S†	Yes	No	T	27	NA	2/1	2/3	Yes	—	Yes	Yes	178	NA	3‡‡	25x27x20	\$1,395
ZENITH	SD2035H†	Yes	No	T	20	NA	1/1	2/3	Yes	—	Yes	Yes	178	5	2	NA	NA
ZENITH	SD2593W/Y	Yes	No	T	25	NA	2/1	2/3	Yes	—	No	Yes	178	1	2	22x25x20	NA
ZENITH	SD2727P	Yes	No	C	27	NA	1/1	1/3	Yes	—	No	Yes	178	5	2	32x44x22	NA
ZENITH	SD2729N	Yes	No	C	27	NA	1/1	1/3	Yes	—	No	Yes	178	5	2	35x44x22	NA
ZENITH	SD2731G/H	Yes	No	C	27	NA	1/1	1/3	Yes	—	No	Yes	178	5	2	29x41x21	NA
ZENITH	SD2771R	Yes	No	C	27	NA	1/1	1/3	Yes	—	No	Yes	178	5	4	29x43x22	NA
ZENITH	SD2791P/S†	Yes	No	T	27	NA	2/1	2/3	Yes	—	Yes	Yes	178	5	2	23x27x20	\$1,000
ZENITH	SD3535H†	Yes	No	C	35	NA	1/1	2/3	Yes	—	Yes	Yes	178	5	4	36x42x25	\$2,800
ZENITH	ZB2745H†	Yes	No	C	27	NA	1/1	2/3	Yes	—	Yes	Yes	178	NA	3‡‡	NA	NA

** Total number of speakers built into set. † Digital. ‡‡ Sound by Bose.



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M O N I T O R S

MANUFACTURER	MODEL NO.	SCREEN SIZE (inches)	HORIZONTAL RESOLUTION	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	EXTERNAL SPEAKER JACKS	DIGITAL RGB INPUT	ANALOG RGB INPUT	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
NEC	CM-1991	19	400	2	2	Yes	Yes	Yes	18x20x19;44	\$750
NEC	CM-2591	25	400	2	2	Yes	Yes	Yes	23x25x21;81½	\$1,000
NEC	PM-971A	9	400	1	1	No	No	No	13x9x9;26	\$430
NEC	PM-1271	12	400	2	2	No	No	No	13x13x14;24	\$400
NEC	PM-1971	19	400	2	2	Yes	No	No	18x20x19;44	\$620
NEC	PM-2571	25	400	2	2	Yes	No	No	23x25x21;81	\$800
PROTON	600M	19	370	1	1	Yes	No	No	18x22x19;70	\$549
PROTON	602M	25	380	1	1	Yes	Yes	No	23x26x21;106	\$899
PROTON	VM-210	20	500	1	1	Yes	Yes	No	20x21x19;70	\$649
QUASAR	WT6290XE	20	370	3	3	Yes	Yes	Yes	20x21x20;63⅓	\$420
SEARS	20424	13	230	1	—	No	No	No	14x15x17;29	\$200
STS	CM325	25	NA	1	—	Yes	No	Yes	NA	\$599

R E A R - P R O J E C T I O N T V s

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (inches)	CHANNELS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUTS	NO. SPEAKER TERMINAL SETS	AUDIO AMPLIFIER (watts per channel)	NO. SPEAKER ELEMENTS	VIEWING ANGLE	PEAK BRIGHTNESS LEVEL (footlamberts)	DIMENSIONS (HxWxD, to nearest inch)	PRICE
CURTIS MATHES	A3730RL	Yes	No	37	142	2	Yes	2	1	10	4	130	200	42x53x22	NA
CURTIS MATHES	A4040RR	Yes	No	40	139	3	Yes	2	1	12	2	130	300	38x48x21	NA
CURTIS MATHES	B4130RL	Yes	No	41	142	3	Yes	2	1	10	2	120	300	40x47x25	NA
CURTIS MATHES	B4684RL	Yes	No	46	142	3	Yes	2	1	10	2	120	300	54x42x22	NA
FISHER	PT-800A	Yes	No	40	181	3	Yes	3	1	7½	2	120	NA	46x39x23	\$2,400
FISHER	PT-810A	Yes	No	40	181	3	Yes	3	1	7½	2	120	NA	46x39x23	\$2,500
GE	8-4500	Yes	No	45	105	1	Yes	1	—	5	2	130	300	41x37x20	\$1,999
GE	40HP5000K	No	Yes	40	139	2	Yes	2	1	10	2	NA	NA	48x22x22	\$2,550
HITACHI	CT4061	Yes	No	40	139	2	Yes	2	2	10	4	120	220	43x37x26	\$1,899
HITACHI	CT4271	Yes	No	42	181	2	Yes	2	1	10	4	120	330	43x38x21	\$2,699
HITACHI	CT4275*	Yes	No	42	181	2	Yes	2	1	10	4	120	330	43x38x21	\$2,999
HITACHI	CT4561	Yes	No	45	139	2	Yes	2	2	10	4	120	200	45x40x26	\$1,999
HITACHI	CT5061	Yes	No	50	139	2	Yes	2	2	10	4	120	160	47x44x27	\$2,199
HITACHI	CT5062	Yes	No	50	139	2	Yes	2	2	10	4	120	160	47x44x29	\$2,399
HITACHI	CT5071	Yes	No	50	181	2	Yes	2	1	10	4	120	240	46x44x26	\$2,999
HITACHI	CT5072	Yes	No	50	181	2	Yes	2	1	10	4	120	240	48x44x27	\$3,199
MAGNAVOX	RG8501	Yes	No	37	152	1	Yes	1	1	2	2	120	260	40x36x21	\$2,399
MAGNAVOX	RG8575	Yes	No	37	178	2	Yes	2	1	10	4	180	170	40x33x21	\$1,999
MAGNAVOX	RH8520	Yes	No	41	178	2	Yes	1	—	2	2	160	380	46x40x24	\$2,199
MAGNAVOX	RH8524	Yes	No	41	178	2	Yes	1	—	2	2	160	380	46x39x25	\$2,399
MAGNAVOX	RH8530	Yes	No	46	178	2	Yes	1	—	2	2	160	300	49x43x26	\$2,399
MAGNAVOX	RH8535	Yes	No	46	178	2	Yes	1	—	2	2	160	300	50x43x27	\$2,599
MAGNAVOX	RH8543	Yes	No	46	178	2	Yes	1	1	10	4	160	300	50x43x27	\$2,799
MAGNAVOX	RH8590	Yes	No	52	178	4	Yes	1	1	10	4	160	280	53x47x29	\$3,299
MITSUBISHI	VS-363RS	Yes	No	36	139	2	Yes	2	—	5	2	110	170	46x34x24	\$2,100
MITSUBISHI	VS-411RS	Yes	No	40	181	†2	Yes	2	1	10	4	120	330	49x38x29	\$3,000
MITSUBISHI	VS-412RS	Yes	No	40	181	†2	Yes	2	1	10	2	120	330	47x38x27	\$2,600
MITSUBISHI	VS-422RS	Yes	No	40	181	†2	Yes	2	1	10	4	120	330	50x40x29	\$3,050

* Digital. † S-connector equipped.

P R E C I S I O N

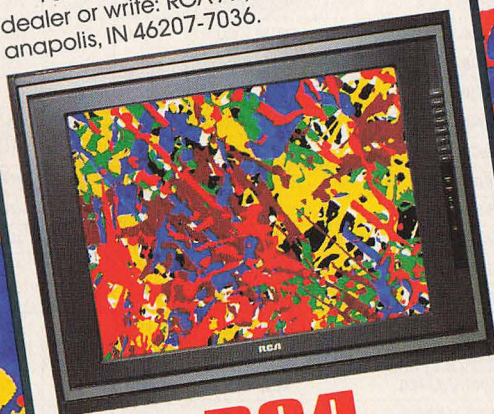
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P E R F O R M A N C E

REAR-PROJECTION TVs

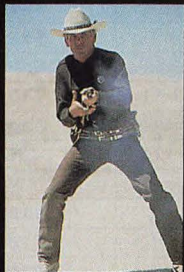
MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (inches)	CHANNELS	NO. VIDEO INPUT SETS	STEREO	NO. AUDIO INPUTS	NO. SPEAKER TERMINAL SETS	AUDIO AMPLIFIER (watts per channel)	NO. SPEAKER ELEMENTS	VIEWING ANGLE	PEAK BRIGHTNESS (foot-lamberts)	DIMENSIONS (HxWxD, to nearest inch)	PRICE
mitsubishi	VS-463RS	Yes	No	45	181	†2	Yes	2	1	10	4	120	260	50x41x29	\$3,300
mitsubishi	VS-464R	Yes	No	45	181	†2	Yes	2	1	10	2	120	260	49x42x29	\$2,800
mitsubishi	VS-475RS	Yes	No	45	181	†2	Yes	2	1	10	4	120	260	51x43x30	\$3,350
mitsubishi	VS-583R	Yes	No	50	181	†2	Yes	2	1	20	4	120	230	52x52x34	\$3,800
mitsubishi	VS-683R	Yes	No	60	181	†2	Yes	2	1	20	4	120	160	59x61x38	\$4,400
NEC	PJ-4100EN	Yes	No	41	128	2	Yes	2	1	10	4	120	250	40x47x25	\$2,800
NEC	PJ-4160EN	Yes	No	41	128	2	Yes	2	1	10	4	120	410	50x38x28	NA
NEC	PJ-4170EN	Yes	No	41	128	2	Yes	2	1	10	4	120	410	51x39x29	NA
NEC	PJ-4625EN	Yes	No	46	128	2	Yes	2	1	10	4	120	200	54x43x21	\$3,000
NEC	PJ-4650EN	Yes	No	46	128	2	Yes	2	1	10	4	120	285	54x43x31	\$3,400
NEC	PJ-4660EN	Yes	No	46	128	2	Yes	2	1	10	4	120	330	53x42x31	NA
NEC	PJ-4670EN	Yes	No	46	128	2	Yes	2	1	10	4	120	330	54x43x33	\$3,600
NEC	PJ-4680S	Yes	No	46	128	2†	Yes	2	1	15**	4	120	330	53x44x32	NA
PANASONIC	PTH-3778R	Yes	No	37	155	1	Yes	1	—	5	2	120	250	45x34x22	\$2,300
PANASONIC	PTH-4073R	Yes	No	40	155	2	Yes	2	—	10	4	120	200	46x38x23	\$2,800
PANASONIC	PTH-4583R	Yes	No	45	155	3	Yes	3	—	10	4	120	250	52x43x27	\$3,300
PANASONIC	PTJ-4064R	Yes	No	40	155	3	Yes	3	—	5	2	120	300	46x36x22	\$2,700
PANASONIC	PTJ-4077R	Yes	No	40	155	3	Yes	3	—	10	4	120	300	49x40x23	\$2,900
PANASONIC	PTJ-4578R	Yes	No	45	155	3	Yes	3	—	10	4	120	250	51x40x27	\$2,900
PANASONIC	PTJ-4588R	Yes	No	45	155	3	Yes	3	—	10	4	NA	250	50x42x28	\$3,600
PHILCO	P8237A	Yes	No	37	84	1	Yes	1	1	2	2	120	260	40x33x21	\$1,999
PHILCO	P8340	Yes	No	41	178	2	Yes	1	—	2	2	160	380	46x40x24	\$2,199
PHILCO	P8346	Yes	No	46	178	2	Yes	1	—	2	2	160	300	49x43x26	\$2,399
PIONEER	SD-P401	Yes	No	40	125	3	Yes	3	1	10	2	NA	350	47x37x23	\$3,500
PIONEER	SD-P501	Yes	No	50	125	3	Yes	3	1	10	2	100	250	53x45x28	\$4,300
QUASAR	PR4720AK	Yes	No	40	155	1	Yes	1	1	5	2	120	250	43x35x22	\$2,150
QUASAR	PR4970YK	Yes	No	40	137	2	Yes	2	1	10	4	120	240	44x39x22	\$2,250
QUASAR	PR4980YP	Yes	No	40	155	2	Yes	2	1	10	4	120	240	45x38x23	\$2,450
QUASAR	PR5525AW	Yes	No	45	155	1	Yes	1	1	5	2	120	250	49x40x28	\$2,850
QUASAR	PR5585AK	Yes	No	45	155	1	Yes	1	1	5	2	120	250	49x40x28	\$3,050
RCA	DVM4000	Yes	No	40	127	4	Yes	5	2	10	2	90	200	41x36x26	\$2,990
RCA	DVM4001	Yes	No	40	127	4	Yes	5	2	10	2	90	200	41x36x26	\$2,990
RCA	PPR400	Yes	No	40	105	1	Yes	1	—	5	2	130	350	41x37x20	\$1,999
RCA	PPR475	Yes	No	45	149	2	Yes	2	—	5	2	130	300	45x41x22	\$2,199
RCA	PPR500	Yes	No	50	149	2	Yes	2	—	10	4	130	240	47x45x26	\$2,499
SANYO	PTV40	Yes	No	40	140	3	Yes	3	—	7½	NA	90	160	46x39x23	\$2,000
SANYO	PTV41	Yes	No	40	140	3	Yes	3	—	7½	NA	90	160	46x39x23	\$2,200
SHARP	40KD855	Yes	No	40	140	2	Yes	1	1	7	2	120	240	46x41x24	\$2,595
SHARP	40LD876	Yes	No	40	140	2	Yes	1	1	7	2	120	240	47x43x25	\$2,795
SONY	KPR-36XBR	Yes	No	36	181	3	Yes	3	1	10	2	160	300	31x44x25	\$2,500
SONY	KPR-4110	Yes	No	41	181	3	Yes	3	—	10	2	160	220	51x39x23	\$2,500
SONY	KPR-4620	Yes	No	46	181	3	Yes	3	—	10	3	160	220	45x49x26	\$3,200
SYLVANIA	RSF411	Yes	No	37	152	1	Yes	1	1	7	2	120	260	40x33x20	\$1,999
SYLVANIA	RSF414	Yes	No	37	152	1	Yes	2	1	10	4	180	170	41x36x21	\$2,199
SYLVANIA	RSR423	Yes	No	41	178	2	Yes	1	—	2	2	160	380	46x39x24	\$2,399
SYLVANIA	RSR432	Yes	No	46	178	2	Yes	1	1	10	4	160	300	49x44x26	\$2,799
SYLVANIA	RSR435	Yes	No	46	178	2	Yes	1	1	10	4	160	300	51x42x27	\$2,999
ZENITH	PV4049H	Yes	No	40	178	1	Yes	1	1	5	2	160	310	42x37x26	NA
ZENITH	PV4051H	Yes	No	40	178	1	Yes	1	1	5	4	160	310	42x38x28	NA
ZENITH	PV4055Y	Yes	No	40	178	1	Yes	1	1	5	4	160	310	43x39x28	NA
ZENITH	PV4553P	Yes	No	45	178	1	Yes	1	1	5	4	160	240	45x41x27	NA
ZENITH	PV4557P	Yes	No	45	178	1	Yes	1	1	5	4	160	240	45x41x27	NA

** Built-in Dolby Surround decoder. † S-connector equipped.

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is Jack Benteen

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ON VIDEOCASSETTE THIS NOVEMBER

For additional information, circle No. 33 on Reader Service Card.

ASK BEFORE YOU BUY . . .

• **Stereo? MTS? MTS-ready?** An MTS (multichannel television sound) decoding set receives and plays stereo broadcasts, while a *stereo* set merely takes stereo signals (such as those from a stereo VCR), amplifies them and sends them to a pair of speakers. If you're just not posi-

tive you want MTS right now, it's wise to leave yourself the option of adding an on-board decoder—by selecting a stereo- or MTS-*ready* set outfitted with an MPX (multiplex) jack.

• **How much horizontal resolution?** These figures can be misleading—partly

because manufacturers vary in their procedures for measuring horizontal resolution. Your conventional VHS VCR is going to kick out about 240 lines no matter *what* set you hook it up to. Conversely, an S-VHS recorder *deserves* a monitor that can handle its increased resolution.

FRONT-PROJECTION TVs

MANUFACTURER	MODEL NO.	MTS	MPX JACK	SCREEN SIZE (feet)	CABLE-READY	CHANNELS	NO. VIDEO INPUTS	STEREO	NO. AUDIO INPUTS	NO. SPEAKER TERMINAL SETS	AUDIO AMP (watts per channel)	NO. SPEAKER ELEMENTS	PEAK LIGHT OUTPUT (lumens)	SCREEN SOLD SEPARATELY	HIGH-GAIN	PROJECTOR DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
HARMAN KARDON	VPM500	—	—	4-20	—	—	2	Yes	2	1	10	2	330	Yes	NA	17x27x28;77	\$4,799
INFINITY	RSTV	Yes	No	5-15	Yes	178	4	Yes	1	1	10*	—	NA	No	No	17x42x28;135	\$4,999
PULSAR	VPM-2020	No	No	4-25	—	—	1	No	1	NA	10	2	NA	Yes	No	10x26x21;55	\$4,500
ZENITH	PV810X	No	No	8	No	NA	1	No	1	NA	1.5	1	NA	Yes	No	10x31x25;NA	NA
ZENITH	PV851P	Yes	No	8	Yes	178	1	Yes	1	NA	5	2	NA	Yes	No	10x31x25;NA	NA
* Built-in Dolby Surround decoder.																	

* Built-in Dolby Surround decoder.

POCKET TVs

MANUFACTURER	MODEL NO.	DISPLAY	SCREEN SIZE	BATTERIES	RECHARGEABLE PACK	AC ADAPTER	CAR CORD	RADIO	HEADPHONE JACK	DIMENSIONS: WEIGHT (HxWxD, to the nearest inch; pounds)	PRICE
CASIO	TV200	B&W LCD	2	2AA	No	Opt.	Opt.	No	Yes	5x3x1; 7/16	\$80
CASIO	TV300	Color LCD	2	2AA	No	Opt.	Opt.	No	Yes	5x3x1; 1/2	\$160
CASIO	TV400	Color LCD	2	4AA	Opt.	Opt.	Opt.	No	Yes	5x3x1; 3/4	\$210
CASIO	TV1200	Color LCD	2 7/10	4AA	No	Opt.	Opt.	No	Yes	5x3x1; 3/4	\$300
CASIO	TV6000	Color LCD	2 3/5	No	No	Inc.*	Opt.	No	Yes	5x4x4; 1 1/16	\$280
CITIZEN	TC-52	Color LCD	3 1/4	5AA	No	Opt.	Opt.	No	Yes	1x5x6; 1	\$200
CITIZEN	TC-53	Color LCD	2 1/2	4AA	No	Opt.	Opt.	No	Yes	1x3x5; 1	\$150
CITIZEN	TC-54	Color LCD	3 1/4	5AA	No	Opt.	Opt.	No	Yes	1x4x6; 1	\$300
PANASONIC	CT-311E	Color LCD	3	6AA	Opt.	Yes	Opt.	AM/FM	Yes	4x4x2; 1	NA
PANASONIC	CT-312B	Color LCD	3	6AA	Opt.	Yes	Opt.	AM/FM	Yes	4x4x2; 1	NA
PANASONIC	CT-333S	Color LCD	3	6C	Opt.	Yes	Opt.	AM/FM	Yes	5x4x3; 1	\$550
RADIO SHACK	16-116	B&W LCD	4	4C	No	Opt.	—	No	Yes	8x5x3; NA	\$180
RADIO SHACK	16-155	B&W LCD	2 1/2	4AAA	No	Opt.	—	No	Yes	1x5x3; NA	\$100
RADIO SHACK	16-156	B&W LCD	3 1/2	4AAA	No	Opt.	—	No	Yes	1x6x3; NA	\$160
SEIKO	LVD-202	Color LCD	2	4AA	Opt.	Opt.	Opt.	No	Yes	6x3x1; 3/4	\$299
SEIKO	LVD-302	Color LCD	2	4AA	Opt.	Opt.	Opt.	No	Yes	5x3x1; 3/4	\$299
SONY	FD-2A	B&W CRT	2	4AA	Opt.	Opt.	Opt.	No	Yes	6x3x2; 29/32	\$160
SONY	FD-3A	B&W CRT	2	4AA	Opt.	Opt.	Opt.	FM stereo	Yes	3x7x1; 3/4	\$190
SONY	FD-10A	B&W CRT	2	4AA	Opt.	Opt.	Opt.	No	Yes	3x6x2; 1 1/16	\$120
SONY	FD-42A	B&W CRT	4	4C	Opt.	Opt.	Opt.	No	Yes	8x5x3; 2 1/16	\$160
SONY	FD-45A	B&W CRT	4	4C	Opt.	Opt.	Opt.	FM stereo	Yes	9x6x3; 2 3/16	\$230
TOSHIBA	LCO47	Color LCD	4	8AA	Opt.	Yes	Opt.	No	Yes	5x7x3; 2 1/16	NA
ZENITH	BTO44S	B&W CRT	4	4C	No	Inc.	Opt.	No	Yes	8x5x3; 2 1/16	NA

* AC only.

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TUNERS AND RECEIVERS

WHAT'S NEW? The term "A/V receiver" has been used to describe everything from elementary, passive switching devices to powerful feature-packed audio/video system controllers. What's new in the category is that more and more manufacturers are packing more and more features into A/V receivers—including surround-sound decoders, special "hall" effects, video enhancers and audio equalizers. As they've grown in features and power, unified remote controls have become an important part of the picture as well, allowing users to issue commands to entire A/V systems through the A/V receiver—from their couches.

Before you go shopping for an A/V receiver, it makes sense to determine your requirements as pre-

cisely as possible. Do you need a black box that makes it easier to switch and dub among components? Perhaps you're searching for a device to kick your audio into high gear. Or a component that does it all—from audio amplification to television tuning, with all the functions in between. Or perhaps you'd like to look at some TV tuners and receivers. . . .

WHAT'S OLD? TV tuners and receivers are the last living remnants of the brief age of "component video." This approach to video broke all the pieces we normally associate with a monitor/receiver—tuning capabilities,

audio amplification, speakers and video display—into separate components. It worked well, looked great—and never caught on.

They're vital pieces of equipment if you want convenience and the ability to enjoy the ultimate in sight and sound in your home.

Surviving TV tuners and receivers, however, have found a niche in today's video food chain. A TV tuner picks up television broadcast signals, sending the picture to a video monitor and the sound to an audio amplifier. A TV receiver adds audio amplification, and then allows for the amplified signals to be sent to a pair of outboard speakers.

Among those in the market for such devices are front-projection TV buyers (since many of these sets are sold without tuners) and those who want to receive stereo broadcasts but don't have sets with MTS decoding circuitry or the MPX jack required to connect an outboard decoder. If you're in the market for a TV tuner, TV receiver or A/V receiver, you'll find what you're looking for in the product listings below, the accompanying glossary and the section "Ask Before You Buy . . ."

GLOSSARY

Watts Per Channel: A numerical indication of a receiver's ability to amplify audio. In general, the more watts per channel, the greater a receiver's ability to deliver undistorted sound at high volume.

No. RF Inputs: TV-antenna or cable-box (CATV) connections.

No. Audio Inputs/Outputs, No. Video Inputs/Outputs: Connections that allow you to hook up several other components.

Remote: A device that controls an A/V receiver from a distance.

Equalizer: A feature that allows you to customize your A/V system's sound by controlling the relative volume of many individual frequency ranges.

Video Enhancer: Circuitry that brings out detail in a television picture, increasing brightness and contrast. Unfortunately some enhancers also increase video noise

(snow) and can negatively affect color.

Dolby Surround Decoder, Surround Decoder: The former, a patented circuit, decodes a special audio track (found on many videocassettes) to create a theaterlike surround-sound effect. The latter type closely approximates these effects. Note that additional speakers and amplification are needed to take full advantage of either surround-sound option.

MTS (multichannel television sound): MTS decoders allow tuners to tune in the stereo audio track carried on TV shows, such as *Miami Vice*, that are broadcast in stereo. But understand this: It's the *decoder* that does the work. MTS-ready or MTS-capable components don't have built-in decoders. To receive MTS on such components you must buy a separate decoder.

MPX Jack: This allows you to plug an outboard MTS

Continued on page 144

A / V RECEIVERS

MANUFACTURER	MODEL NO.	WATTS PER CHANNEL	NO. VIDEO INPUTS	NO. AUDIO INPUTS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUTS	REMOTE	EQUALIZER	VIDEO ENHANCER	SURROUND SOUND	DOLBY SURROUND DECODER	DUBBING	RADIO PRESETS	SYNTHETIC STEREO	TV TUNER	SIMULCAST TUNING (channels)	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
ACOUSTIC RESEARCH	X-06	60	2	5	2	2	3	Yes	No	No	No	No	Yes	16	No	—	Yes	3x17x14;20	\$600
ACOUSTIC RESEARCH	X-10	100	2	5	2	2	3	Yes	No	No	No	No	Yes	16	No	—	Yes	4x17x13;30	\$850
AKAI	AA-V205-B	60	3	7	3	4	5	Yes	Yes	No	Yes	No	Yes	16	No	—	Yes	4x17x14;16	\$399
AKAI	AA-V305-B	80	3	7	3	4	5	Yes	Yes	No	Yes	No	Yes	16	No	—	Yes	4x17x14;16	\$499
AKAI	AA-V405-B	100	3	7	3	4	5	Yes	Yes	No	Yes	No	Yes	16	No	—	Yes	4x17x14;16	\$589
DENON	DRA-35V	40	2	3	1	1	3	No	No	No	No	No	Yes	16	No	—	Yes	4x17x12;14	\$320
DENON	DRA-55V	55	2	3	1	1	3	No	No	No	No	No	Yes	16	No	—	Yes	4x17x12;16	\$400
DENON	DRA-75VR	65	2	3	1	1	3	Yes	No	No	No	No	Yes	16	Yes	—	Yes	4x17x12;26	\$500
DENON	DRA-95VR	85	2	3	1	1	3	Yes	No	No	No	No	Yes	16	Yes	—	Yes	5x17x15;26	\$650
JVC	RX8VBK	100	3	5	*	1	2	Yes	Yes	No	No	No	Yes	—	No	—	Yes	5x17x15;23	\$600
JVC	RX9VBK	120	3	5	*	1	2	Yes	Yes	No	No	No	Yes	—	No	—	Yes	5x17x15;23	\$720
JVC	RX550VBK	60	2	4	*	1	2	Yes	Yes	No	No	No	Yes	—	No	—	Yes	5x17x15;17	\$475
JVC	RX750VBK	100	3	5	*	1	3†	Yes	Yes	No	No	No	Yes	—	No	—	Yes	5x17x15;23	\$635
JVC	RX950VBK	120	3	5	*	1	3†	Yes	Yes	No	No	No	Yes	—	No	—	Yes	5x17x15;23	\$800
KENWOOD	KR-V76R	70	3	6	—	4	4	Yes	Yes	No	No	No	Yes	36	No	—	Yes	4x17x13;16	\$350
KENWOOD	KR-V86R	80	3	7	—	3	4	Yes	Yes	No	No	No	Yes	20	No	—	Yes	5x17x15;21	\$460
KENWOOD	KR-V106R	100	3	7	—	3	4	Yes	Yes	No	Yes	No	Yes	20	No	—	Yes	5x17x15;22	\$560
KENWOOD	KR-V126R	125	3	7	—	3	4	Yes	Yes	No	Yes	Yes	Yes	20	No	—	Yes	5x17x15;23	\$650
LUXMAN	R-115	70	2	6	—	1	5†	Yes	No	No	No	No	Yes	20	No	—	Yes	6x18x17;NA	\$750
LUXMAN	R-117	160	3	7	—	3	8†	Yes	No	No	No	No	Yes	20	No	—	Yes	6x18x17;35	\$1,200
NEC	A-1300	130	—	7	—	—	2	Yes	No	No	Yes	Yes	Yes	16	No	—	Yes	6x17x17;30	\$699
NEC	AV-250	30	3	3	—	2	3	Yes	No	Yes	Yes	Yes	Yes	16	No	—	Yes	4x17x14;NA	\$299
NEC	AV-350	60	4	6	—	2	3	Yes	No	Yes	Yes	Yes	Yes	16	No	—	Yes	5x17x14;25	\$579
NEC	AVR-700	70	4	4	2	2	4	Yes	No	Yes	Yes	Yes	Yes	16	No	—	Yes	6x17x17;NA	\$649
NEC	AVR-1000	100	4	4	2	2	4	Yes	No	Yes	Yes	Yes	Yes	16	No	—	Yes	6x17x17;NA	\$869
NIKKO	AVR-65	65	2	5	1*	2	2	Yes	No	No	No	No	Yes	20	16	139**	Yes	NA	\$899
ONKYO	TX-80	33	—	5	1	2	4	No	No	No	No	No	Yes	16	No	—	Yes	5x17x13;13	\$230
ONKYO	TX-82††	45	2	5	1	2	4	Yes	No	No	No	No	Yes	16	No	—	Yes	5x17x13;17	\$350
ONKYO	TX-84††	60	2	5	1	2	4	Yes	No	No	No	No	Yes	16	No	—	Yes	5x17x13;19	\$450
ONKYO	TX-88	80	2	5	1	2	4	Yes	No	No	No	No	Yes	16	Yes	—	Yes	5x18x18;28	\$680
ONKYO	TX-108	100	2	5	1	2	4	Yes	No	No	No	No	Yes	16	Yes	—	Yes	5x19x18;33	\$850

* Cable-TV input. ** Built-in MTS decoder. † Preamp output. †† Also sold with optional Onkyo universal remote control.



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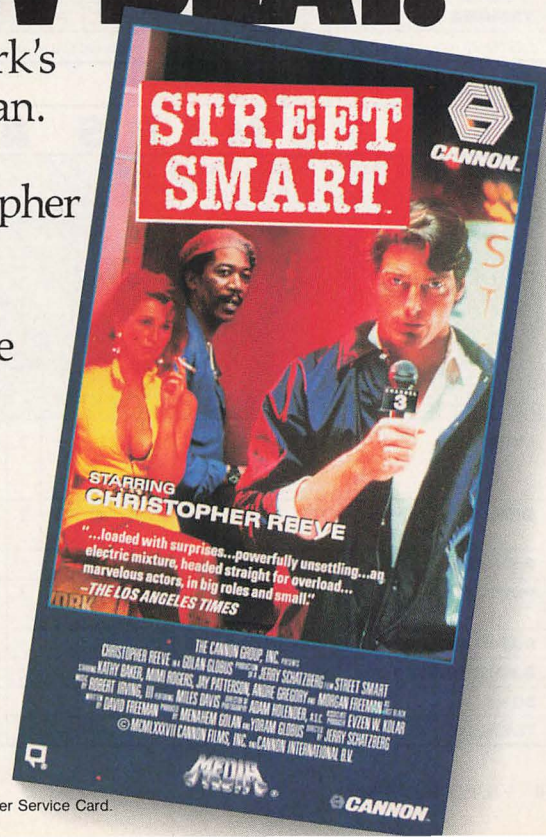
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A / V R E C E I V E R S

MANUFACTURER	MODEL NO.	WATTS PER CHANNEL	NO. VIDEO INPUTS	NO. AUDIO INPUTS	NO. RF INPUTS	NO. VIDEO OUTPUTS	NO. AUDIO OUTPUTS	REMOTE	EQUALIZER	VIDEO ENHANCER	SURROUND SOUND	DOLBY SURROUND	DUBBING	RADIO PRESETS	SYNTHETIC STEREO	TV TUNER (channels)	SIMULCAST TUNING (channels)	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
ONKYO	TX-RV47	55	3	5	1	3	5	Yes	No	No	Yes	No	Yes	16	Yes	—	Yes	5x17x16;21	\$500
ONKYO	TX-SV7M††	100	2	5	1*	2	5	Yes	No	No	Yes	Yes	Yes	16	Yes	12**	Yes	5x19x18;35	\$990
PIONEER	VSX-2000	25	2	5	1	2	2	Yes	No	No	No	No	Yes	20	No	—	Yes	5x17x13;15	\$310
PIONEER	VSX-3000	50	3	6	2	4	3	Yes	No	No	Yes	No	Yes	20	No	—	Yes	5x17x13;16	\$350
PIONEER	VSX-4000	70	3	7	2	3	5	Yes	No	Yes	Yes	No	Yes	20	No	—	Yes	5x17x15;18	\$470
PIONEER	VSX-5000	100	3	7	2	3	5	Yes	No	Yes	Yes	Yes	Yes	20	No	—	Yes	5x17x15;22	\$620
RADIO SHACK	AV-900	35	3	4	1*	3	5	Yes	No	No	No	No	Yes	—	No	140	Yes	4x17x7;NA	\$599
SANSUI	S-X500	30	1	2	—	—	2	No	No	No	No	No	Yes	—	No	—	Yes	5x17x14;16	\$295
SANSUI	S-X700	43	1	2	—	—	2	No	No	No	No	No	Yes	—	No	—	Yes	5x17x14;18	\$325
SANSUI	S-X900	80	2	4	—	—	2	No	No	No	No	No	Yes	16	No	—	Yes	5x17x17;27	\$750
SANSUI	S-X1200	120	2	4	—	—	2	No	No	No	No	No	Yes	16	No	—	Yes	5x17x17;30	\$1,000
SANSUI	S-XV1000	80	3	4	1	3	4	Yes	No	Yes	Yes	No	Yes	16	No	—	Yes	5x17x17;22	\$650
SONY	STR-AV250	35	1	2	—	1	2	No	No	No	No	No	No	10	No	—	No	4x17x12;NA	\$200
SONY	STR-AV450	35	1	3	—	1	2	Yes	No	No	No	No	No	10	No	—	No	5x17x12;NA	\$300
SONY	STR-AV550	55	2	3	—	2	2	Yes	No	No	Yes	No	No	10	No	—	No	5x17x12;NA	\$370
SONY	STR-AV650	65	2	3	1*	3	3	Yes	No	No	Yes	No	Yes	10	No	—	No	5x17x14;NA	\$500
SONY	STR-AV850	80	2	3	1*	3	3	Yes	No	No	Yes	No	Yes	10	No	—	Yes	5x17x14;NA	\$600
SONY	STR-AV950	115	2	3	1*	3	3	Yes	No	No	Yes	No	Yes	10	No	—	Yes	5x17x14;NA	\$750
TECHNICS	SA-R210	40	2	2	1	1	1	Yes	No	No	No	No	No	24	No	—	Yes	4x17x10;11	\$300
TECHNICS	SA-R310	55	2	2	2	1	1	Yes	Yes	No	No	No	No	24	No	—	Yes	4x17x10;12	\$400
TECHNICS	SA-R410	100	2	2	2	1	1	Yes	Yes	No	No	No	No	24	No	—	Yes	5x17x11;17	\$600
TECHNICS	SA-R510	100	2	2	2	1	1	Yes	Yes	No	No	No	No	24	No	—	Yes	5x17x11;17	\$750
YAMAHA	AVC-50	45	4	6	—	2	10	Yes	No	Yes	Yes	No	Yes	16	Yes	—	No	4x17x12;NA	\$499
YAMAHA	RX-700U	65	2	4	—	2	3	Yes	No	Yes	No	No	Yes	16	No	—	No	6x18x12;14	\$549
YAMAHA	RX-900U	85	3	5	—	3	6	Yes	No	Yes	No	No	Yes	16	Yes	—	No	6x18x17;25	\$699
YAMAHA	RX-1100U	125	3	5	—	3	6	Yes	No	Yes	No	No	Yes	16	Yes	—	No	6x18x17;25	\$949
YAMAHA	SR-50	25	—	1	—	1	1	No	No	No	Yes	No	Yes	16	Yes	—	No	3x17x15;NA	\$299

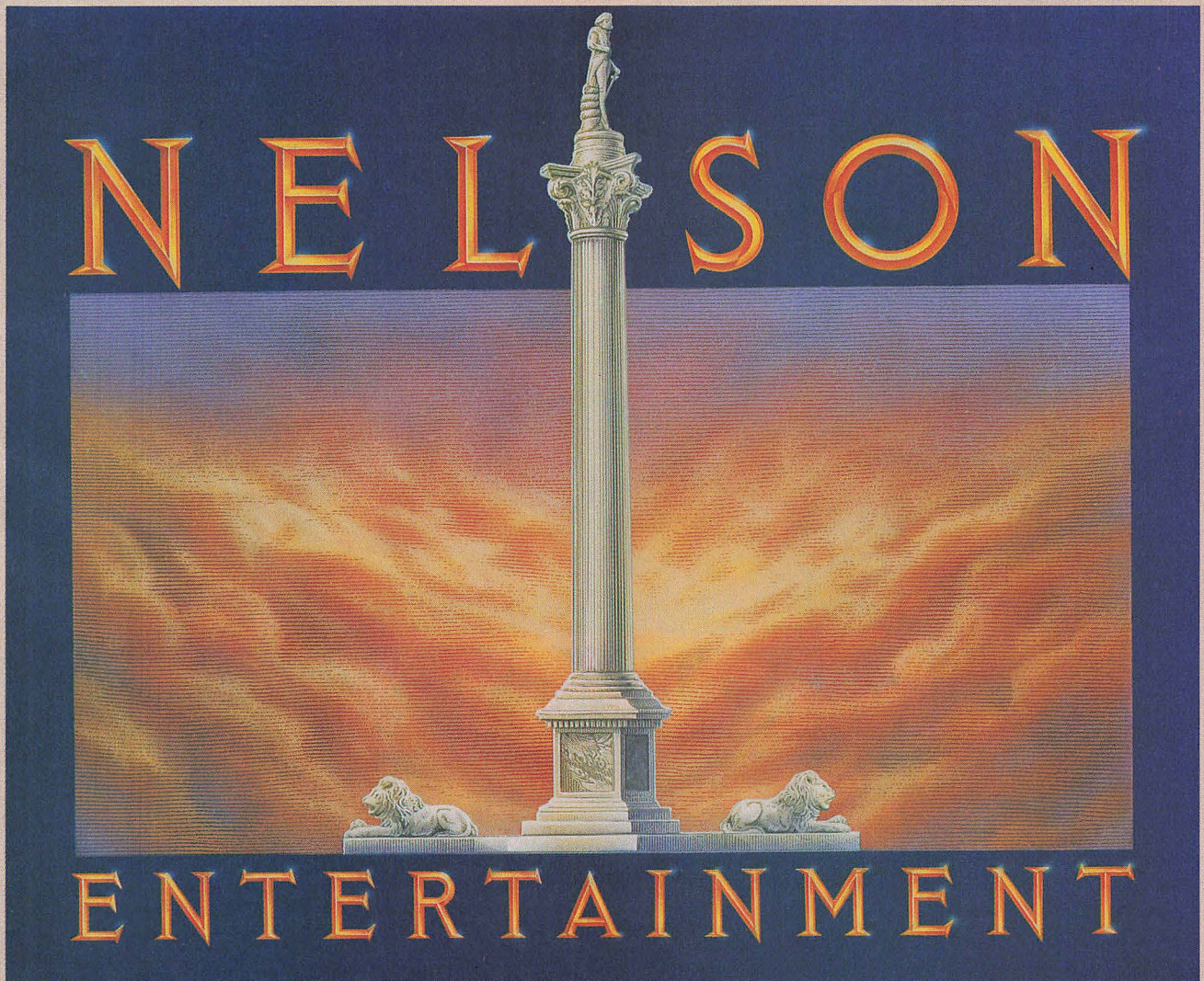
* Cable-TV input. ** Built-in MTS decoder. †† Also sold with optional Onkyo universal remote control.

T U N E R S A N D R E C E I V E R S

MANUFACTURER	MODEL NO.	MTS	MPX JACK	RADIO	NO. TV CHANNELS	NO. VIDEO INPUTS	NO. VIDEO OUTPUTS	STEREO	NO. AUDIO INPUTS	NO. AUDIO OUTPUTS	NO. SPEAKER TERMINAL SETS	AMPLIFIER (watts per channel)	SIMULATED STEREO	OTHER	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
LUXMAN	T-107	Yes	No	No	139	3	2	Yes	3	2	—	No	No	Video amplification, cable-ready, baseband inputs, RF, outputs	4x18x13;10½	\$750
ORA	TU2	No	Yes	No	139	2	1	Yes	No	1	—	—	No	Wireless remote, 10-station memory, cable-ready	3x14x9;14	\$299
PIONEER	TX-V1160	Yes	No	Yes	82	—	1	Yes	—	1	—	No	No	Wireless remote	2x17x13;11½	\$330
PROTON	601T	Yes	No	No	139	3	3	Yes	3	3	—	No	No	Wireless remote, 2 RF outputs, 3 RF inputs	3x16x12;16	\$379
RADIO SHACK	TV-100	Yes	No	No	82	—	—	Yes	—	1	1	2.5	No	Variable tuning	3x12x8;NA	\$140
RADIO SHACK	TV-200	Yes	No	No	140	—	2	Yes	—	1	1	2.5	Yes	Wireless remote	2x12x9;NA	\$219
SONY	ST-7TV	Yes	No	No	181	2	1	Yes	—	1	—	—	No	A/B switching, cable-ready	2x17x12;8	\$300
TEKNIKA	6510	No	Yes	No	140	—	1	No	—	1	—	No	No	—	2x13x7;5	\$199

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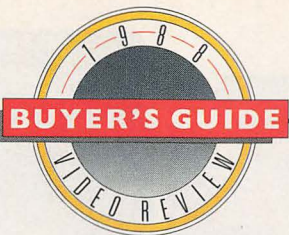
TWENTIETH CENTURY FOX PRESENTS A LASKER-PARKES PRODUCTION MATTHEW BRODERICK PROJECT X HELEN HUNT MUSIC BY JAMES HORNER
DIRECTOR OF PHOTOGRAPHY DEAN CUNDEY, A.S.C. PRODUCTION DESIGNER LAWRENCE G. PAULL EXECUTIVE PRODUCER C.O. ERICKSON
STORY BY STANLEY WEISER & LAWRENCE LASKER SCREENPLAY BY STANLEY WEISER PRODUCED BY WALTER F. PARKES AND LAWRENCE LASKER DIRECTED BY JONATHAN KAPLAN

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A/V SYSTEMS



WHAT'S NEW? Because A/V systems by definition incorporate a wide range of audio and video components, this season's offerings include some of the newest developments in sight and sound. But most importantly, never before have viewers (and listeners) had such control over their A/V systems—thanks to the capabilities of remote controls.

The handheld wonders have become unified and simplified. Unified, in that they put you in command of the full range of audio and video gear in your system. Simplified, in a variety of ways. For instance, many remotes now feature LCD (liquid crystal display) readouts that provide info on what steps you're taking. Others give even greater feedback through menus that appear on your television

screen, prompting you at every turn. Still others allow you to program a sequence of commands, and then activate them at the stroke of a key.

One-stop shopping for complete audio/video systems that include everything from TVs to graphic equalizers to CD players.

Meanwhile, you've got lots of hardware to choose from.

In VCRs, you can select top-of-the-line Super VHS models that boast image quality nearly 100 percent better than standard VHS decks; digital VCRs that produce ultraclean freeze-frames and inset picture-in-picture; and a fuller plate than ever before of Hi-Fi, HQ and MTS machines.

Your monitor/receiver might be one of the new, massive direct-view sets brimming with such features as on-screen display, digital circuitry, comb filters and more. Or you could choose an even *bigger* model from among the many projection sets now on the market. Recent



Sony anchors the Access 202 system with a 27-inch Trinitron monitor.

technological advances in projection TV technology—which have boosted picture resolution and brightness—have brought these giant sets to new heights of quality.

If laser video is on your wish list, you'll be happy to know that a new hybrid of audio compact-disc and videodisc players has hit the shelves. The CD-V machines—which, in addition to CDs, play discs that combine 20 minutes of digital audio with a five-minute video clip—are the hottest news in laserland this season.

From component to component, if you know what you want, you can find an A/V system that packs the best and newest sight-and-sound offerings into a cabinet that matches your own video den's decor. To help you determine what you want, we've assembled the following glossary and product listings. Study both—and be sure to read the box titled "Ask Before You Buy . . ."

GLOSSARY

Monitor/Receiver: This component, which includes video line inputs that distinguish

A / V S Y S T E M S

MANUFACTURER	MODEL NO.	MONITOR/RECEIVER (direct view or rear projection)	SCREEN SIZE (inches)	MTS	CABLE-READY	CHANNELS	VCR FORMAT	HI-FI	VCR MODEL NO.	SEPARATE AM/FM TUNER	DIGITAL TUNING	SEPARATE AUDIO AMPLIFIER	AMP POWER (watts per channel)
FISHER	AVS1550	DV	35	Yes	Yes	181	VHS	No	NA	Yes	Yes	Yes	150
FISHER	AVS5702	DV	19	Yes	Yes	112	VHS	No	NA	Yes	Yes	Yes	50
FISHER	AVS5713	DV	12	Yes	Yes	140	VHS	No	NA	Yes	Yes	Yes	100
FISHER	AVS5737	DV	26	Yes	Yes	181	VHS	No	NA	Yes	Yes	Yes	120
FISHER	AVS5786	DV	26	Yes	Yes	181	VHS	No	NA	Yes	Yes	Yes	150
FISHER	AVS6703	DV	19	Yes	Yes	111	VHS	No	NA	Yes	Yes	Yes	50
FISHER	AVS6713	DV	25	Yes	Yes	140	VHS	No	NA	Yes	Yes	—	50
FISHER	AVS6726	DV	26	Yes	Yes	181	VHS	No	NA	Yes	Yes	Yes	110
FISHER	AVS6737	DV	26	Yes	Yes	181	VHS	No	NA	Yes	Yes	Yes	120
FISHER	AVS6765	DV	26	Yes	Yes	181	VHS	No	NA	Yes	Yes	Yes	150
FISHER	AVS6785	DV	27	Yes	Yes	181	VHS	No	NA	Yes	Yes	Yes	150
FISHER	MK-20	DV	27	Yes	Yes	181	VHS	Yes	FVH990	Yes	Yes	Yes	150
FISHER	MK-22	DV	27	Yes	Yes	181	VHS	Yes	FVH990	Yes	Yes	Yes	150
FISHER	MK-30	RP	40	Yes	Yes	181	VHS	Yes	FVH990	Yes	Yes	Yes	150
GE	AV-8203	DV	20	Yes	Yes	147	NA	NA	NA	No	Yes	No	30
GE	AV-8261	DV	26	Yes	Yes	147	VHS	Yes	9-7785	Yes	Yes	Yes	100
GE	AV-8265	DV	26	Yes	Yes	147	VHS	No	9-7675	No	Yes	No	50
HITACHI	TVH2450	DV	22	Yes	Yes	120	VHS	No	VT1430A	No	Yes	No	50
HITACHI	TVH2712	DV	22	Yes	Yes	125	VHS	Yes	VT1720A	Yes	Yes	Yes	120
HITACHI	TVH2750	DV	22	Yes	Yes	125	VHS	Yes	VT1720A	No	Yes	No	50
HITACHI	TVH6712	DV	26	Yes	Yes	125	VHS	Yes	VT1720A	Yes	Yes	Yes	120
HITACHI	TVH6750	DV	26	Yes	Yes	125	VHS	Yes	VT1720A	No	Yes	No	50
JVC	AV9800	DV	26	Yes	Yes	142	VHS	Yes	HR-D370	Yes	Yes	Yes	120
NEC	ES2600	DV	26	Yes	Yes	142	VHS	Yes	N965	Yes	Yes	Yes	120
PANASONIC	SC-AVS1	DV	26	Yes	Yes	155**	VHS	Yes	PV-1566	No	Yes	No	50

* Discrete surround sound. ** 16-channel presets.

it from a TV set, consists of a screen—either the common direct-view (DV) tube type (up to 35 inches) or the generally larger rear-projection (RP) type (36 inches and larger)—coupled with a built-in TV receiver. Better monitor/receivers usually provide superior picture quality, as well as a number of audio/video inputs and outputs.

MTS (multichannel television sound): MTS decoders tune in the stereo audio track carried on TV shows broadcast in stereo. But be careful: It's the *decoder* that does the work. MTS-ready or MTS-capable components don't have built-in decoders. To receive MTS on such components, you must buy a separate decoder.

Cable-Ready: Sets with this feature can tune in cable channels (when connected to a cable-TV source), eliminating the need for a separate channel-changing box.

Channels: This figure refers to the number of VHF, UHF and cable channels a monitor is capable of tuning in.

VCR Format: Your options include VHS, VHS with HQ, Super-VHS, 8mm, Beta and Super Beta.

Hi-Fi: Available on VHS and Beta decks, this refers to sound that can approach that of CD players. (See VCR story for further clarification.)

Separate AM/FM Tuner: A feature that allows you to tune in AM and FM radio broadcast signals. Unlike a receiver, an

AM/FM tuner provides no amplification.

Digital Tuning: Quartz crystals, factory tuned to each frequency on the dial (93.9, 94.1, 94.3, etc.), eliminate the manually adjusted tuner. A digital readout replaces the old dial with moving indicator.

Separate Audio Amplifier: A component

ASK BEFORE YOU BUY . . .

- **All, or nothing at all?** Using the term "A/V system" is a little like using the word "house." Both can be broadly defined, and both leave lots of gray areas. Audio/video systems can be anything from a compact unit consisting of a TV, VCR, receiver and a couple of speakers, to a room-dwarfing monster incorporating everything but the kitchen sink. Because the price tags on A/V systems are hefty, lots of shopping and deep thought are in order before the buy.

- **Is it my kind of cabinetry?** We know it sounds silly, but the cabinet is

part of the deal. And if you want the system to look at home in your house, you've got to consider it.

- **How sophisticated is the unified remote?** "Unified remote"—there's another phrase that covers a lot of territory. Some remotes can handle TVs and VCRs and are limited to a few basic functions. Others have a more comprehensive keypad and operate nearly every feature of each component on the rack. If you want to run the whole show from your easy chair, you'll need the cooperation of an influential remote.

AUDIOCASSETTE DECK	TURNTABLE DRIVE SYSTEM	LINEAR TRACKING	SPEAKER DIMENSIONS (HxWxD, to nearest inch)	WOOFER DIAMETER	MIDRANGE DIAMETER	TWEETER DIAMETER	COMPONENT FINISH	LV PLAYER	CD PLAYER	LV/CD PLAYER	AUDIO EQUALIZER	STEREO SYNTHESIZER	DOLBY SURROUND	UNIFIED REMOTE	ON-SCREEN PROGRAM	COMPONENTS SOLD SEPARATELY	PRICE
Double	Belt	—	NA	15	5	3	Black	No	Yes	No	Yes	No	No	Yes	Yes	Yes	NA
Double	Belt	No	34x12x12	10	4	3	Black	No	No	No	Yes	No	Yes	No	No	No	\$1,200
Double	Belt	No	36x14x14	10	4	3	Black	No	No	No	Yes	No	No	Yes	No	No	\$1,600
Double	Belt	No	36x18x14	15	4	3	Black	No	Yes	No	Yes	No	Yes	Yes	Yes	No	\$2,200
Double	Belt	Yes	NA	15	5	3	Black	No	Yes	No	Yes	No	Yes	Yes	Yes	No	\$3,300
Double	Belt	No	NA	12	4	3	Black	No	No	No	Yes	No	No	Yes	No	No	\$1,400
Double	Belt	No	39x14x14	12	4	3	Black	No	No	No	Yes	No	No	Yes	No	No	\$1,700
Double	Belt	No	39x14x14	12	4	3	Black	No	Yes	No	Yes	No	No	Yes	Yes	No	\$2,000
Double	Belt	No	39x18x14	15	4	3	Black	No	Yes	No	Yes	No	No	Yes	Yes	No	\$2,400
Double	Belt	No	41x18x16	15	5	3	Black	No	Yes	No	Yes	No	No	Yes	Yes	No	\$3,200
Double	Belt	Yes	41x18x17	15	5	3	Black	No	Yes	No	Yes	No	Yes	Yes	Yes	No	\$4,500
Double	Belt	Yes	17x39x15	15	5	3	Black	No	Yes	No	Yes	No	No	No	Yes	Some	\$5,500
Double	Belt	Yes	41x18x17	15	5	3	Black	No	Yes	No	Yes	No	No	Yes	Yes	Some	\$6,200
Double	Belt	Yes	17x39x15	15	5	3	Black	No	Yes	No	Yes	No	No	No	Yes	Some	\$6,500
Dual	Belt	No	34x12x9	8	NA	3	Black	No	No	No	Yes	No	No	No	No	Yes	\$1,000
Dual	Belt	No	38x15x10	12	4	3	Black	No	No	No	Yes	No	No	No	Yes	Yes	\$2,499
Dual	Belt	No	36x13x10	10	4	3	Black	No	No	No	Yes	No	No	No	Yes	Yes	\$1,999
Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	Yes	*	Yes	No	Yes	\$3,000
Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	No	*	Yes	No	Yes	\$4,250
Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	Yes	*	Yes	No	Yes	\$4,000
Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	Yes	*	Yes	No	Yes	\$4,500
Double	Belt	Yes	NA	10	4	3	Black	No	Yes	No	Yes	Yes	*	Yes	No	Yes	\$4,250
Double	Belt	No	NA	12	—	3	Wood	No	Yes	No	Yes	No	No	Yes	No	Yes	NA
Double	—	—	42x14x16	12	5	1	Black	No	Yes	No	No	Yes	Yes	Yes	Yes	Yes	\$3,999
Single	Belt	No	44x14x18	10	2½	NA	Black	No	No	No	Yes	No	No	Yes	No	Yes	\$2,699

that provides power (generally measured in watts per channel) to an A/V system. In simple terms, the greater the number of watts per channel, the higher the undistorted volume a system can deliver.

Audio cassette Deck: Options include single-well and double-well machines. The former accepts only one cassette at a time; the latter accepts two and has the ability to dub (copy) from one cassette to another, or play two cassettes in sequence.

Turntable Drive System: Choose from the popular belt-driven system and the generally more accurate direct-drive system.

Linear Tracking: On these more expensive turntables, the tonearm moves at a constant angle along the record's surface—its back end tracking evenly with the front (needle) end. Some audiophiles prefer this to tonearms that pivot from a fulcrum at the right rear-end of the turntable.

Woofers, Midrange, Tweeter Diameter: A woofer reproduces bass tones; a midrange provides sounds in the middle of the frequency range; and a tweeter delivers treble tones. In general, the larger a speaker ele-

ment and the weightier its magnet, the more accurate it sounds.

LV, CD, LV/CD Player: LV refers to a laser videodisc player—a video playback device

with exceptional picture and sound qualities (see laser disc player story). CD refers to a compact disc player—a digital audio playback device. LV/CD refers to a machine

ALL TOGETHER NOW

"What's the big deal about wireless remote controls?" a friend of ours recently asked. "I mean, when I was a little kid glued to the test pattern back in '56, we already had one. So what's all the excitement about?"

We'll put it to you the same way we put it to him: If 1956—or 1966, 1976 or even 1986—was the last time you looked at a remote control, you're in for a very big surprise.

This season, the byword is *unified*: Practically any consumer electronics component that operates at the push of a button can be activated and manipulated by a *single* remote control. Such unified remotes, now widely available, can control TVs, VCRs, ca-

ble and satellite systems, CD and LV players and home security systems—even if each component is from a different manufacturer.

How do they do that? Most of the unified models must "learn" the infrared codes of each individual component (VCR, TV, CD player, etc.) by being placed head-to-head with the unit's remote and walked through each function required. Others are factory pre-programmed to operate a variety of makers' TVs and VCRs.

Of course, all this emphasis on unified remotes does have its downside: Now that you can run the household from your easy chair, what are you going to do for exercise?

A / V S Y S T E M S

MANUFACTURER	MODEL NO.	MONITOR/RECEIVER (direct view or rear projection)	SCREEN SIZE (inches)	MTS	CABLE-READY	CHANNELS	VCR FORMAT	HI-FI	VCR MODEL NO.	SEPARATE AM/FM TUNER	DIGITAL TUNING	SEPARATE AUDIO AMPLIFIER	AMP POWER (watts per channel)
PIONEER	F-8000	DV	26	Yes	Yes	139	—	—	—	Yes	Yes	Yes	100
PIONEER	F-9000	RP	40	Yes	Yes	139	—	—	—	Yes	Yes	Yes	100
PIONEER	X-9930AV	DV	26	Yes	Yes	139	—	—	—	Yes	Yes	Yes	130
QUASAR	PAS25AV	DV	26	Yes	Yes	155**	VHS	Opt.	Opt.	Yes	Yes	Yes	20
QUASAR	PAS56AV	DV	26	Yes	Yes	155**	VHS	Opt.	Opt.	Yes	Yes	Yes	50
QUASAR	PAV5600	DV	26	Yes	Yes	155**	VHS	Opt.	Opt.	Yes	Yes	Yes	50
RCA	Dimensia 1988	DV or RP†	20-50	Yes	Yes	147	VHS	Yes	††	Yes	Yes	Yes	50-120
SANYO	AV200	DV	20	Yes	Yes	140	—	—	—	No	Yes	Yes	120
SANYO	AV250	DV	20	Yes	Yes	140	—	—	—	No	Yes	Yes	50
SANYO	AV280	DV	25	Yes	Yes	112	—	—	—	No	Yes	Yes	50
SANYO	AV300	DV	25	Yes	Yes	112	—	—	—	Yes	Yes	Yes	120
SANYO	AV400A	DV	25	Yes	Yes	112	—	—	—	Yes	Yes	Yes	120
SANYO	AV500A	DV	25	Yes	Yes	112	—	—	—	Yes	Yes	Yes	100
SANYO	AV650	DV	26	Yes	Yes	181	—	—	—	Yes	Yes	Yes	150
SANYO	AV700A	RP	40	Yes	Yes	140	—	—	—	Yes	Yes	Yes	100
SANYO	AV800A	DV	35	Yes	Yes	181	—	—	—	Yes	Yes	Yes	100
SONY	Access-202	DV	27	Yes	Yes	181	‡	Yes	—	Yes	Yes	Yes	100
SONY	Access-401	RP	36	Yes	Yes	181	‡	Yes	—	Yes	Yes	Yes	100
SOUNDESIGN	5991MP3	DV	19	Yes	Yes	105	No	No	—	Yes	No	No	11
SOUNDESIGN	6857MP2	DV	19	No	Yes	105	No	No	—	Yes	No	No	25
SOUNDESIGN	6857SP2	DV	19	Yes	Yes	105	No	No	—	Yes	No	No	25
TECHNICS	AV-200	DV	26	Yes	Yes	155**	VHS	Yes	PV1567T	Yes	Yes	Yes	110
TECHNICS	AV-300	DV	26	Yes	Yes	155**	VHS	Yes	PV1567T	Yes	Yes	Yes	110
VECTOR RESEARCH	VCS-44	DV	26	Yes	Yes	142	VHS	Yes	V-4040	No	Yes	No	5
YAMAHA	AV-2	DV	26	Yes	Yes	139	VHS	Yes	Opt.	Yes	Yes	No	100

** 16-channel presets. † Compatible with 60+ RCA sets. †† Compatible with 30+ RCA VCRs. ‡ Beta or 8mm decks optionally available. ‡‡ Horn tweeter.

One incarnation of RCA's Dimensia 1988 system—this one in wood-grain finish.



that combines the two. By presstime, some manufacturers may introduce LV/CD/CD-V-equipped systems as well.

Audio Equalizer: A device that allows you to customize a system's sound by controlling the relative volume of individual frequency ranges.

Stereo Synthesizer: Special circuitry that processes a monaural (single-channel audio) signal to create the illusion of stereo (dual-channel audio).

Dolby Surround: Circuitry, found on some A/V receivers and in stand-alone components, that decodes a special audio track

(found on many videocassettes) to create a theaterlike surround-sound effect. Extra speakers and amplification are needed to take full advantage of this option.

Unified Remote: A single handheld unit that allows you to control all the major components of an A/V system. □

AUDIOCASSETTE DECK		TURNTABLE DRIVE SYSTEM		LINEAR TRACKING		SPEAKER DIMENSIONS (HxWxD, to nearest inch)		WOOFER DIAMETER		MIDRANGE DIAMETER		TWEETER DIAMETER		COMPONENT FINISH		LV PLAYER		CD PLAYER		LV/CD PLAYER		AUDIO EQUALIZER		STEREO SYNTHESIZER		DOLBY SURROUND		UNIFIED REMOTE		ON-SCREEN PROGRAM SEPARATELY		PRICE	
Double	Direct	Yes	NA	12	NA	NA	Black	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	\$6,500		
Double	Direct	Yes	NA	12	NA	NA	Black	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	\$8,500		
Double	Direct	No	35x17x13	12	5	2	Black	Yes	Yes	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	\$4,350		
Yes	Belt	No	25x12x8	6½	—	2	Black	No	Opt.	No	Yes	No	No	No	No	Yes	No	No	Yes	No	No	Yes	No	No	Yes	No	No	No	No	No	\$1,250		
Yes	Belt	No	28x14x8	10	—	2	Black	No	Opt.	No	Yes	No	No	No	Yes	No	No	Yes	No	No	Yes	No	No	Yes	No	No	No	No	No	No	\$1,500		
Yes	Belt	No	37x19x19	12	2	##	Black	No	Opt.	No	Yes	No	Yes	No	No	Yes	No	No	Yes	No	No	Yes	No	No	Yes	No	No	No	No	No	\$1,800		
Double	Direct	Yes	36x13x13	11	4	1	Black	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	\$1,500- \$4,300		
Double	Belt	No	27x15x11	12	5	3	Black	No	No	No	No	Yes	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	Yes	Yes	Yes	\$1,000		
Double	Belt	No	26x14x9	10	5	3	Black	No	No	No	No	Yes	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	Yes	Yes	Yes	\$1,000		
Double	Belt	No	29x19x10	12	5	3	Black	No	No	No	No	Yes	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	Yes	Yes	Yes	\$1,500		
Double	Belt	No	29x19x10	12	5	3	Black	No	No	No	No	Yes	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	Yes	Yes	Yes	\$1,600		
Double	Belt	No	37x16x13	12	5	3	Black	No	No	No	No	Yes	No	No	No	Yes	No	No	No	No	No	Yes	No	No	Yes	No	No	Yes	Yes	Yes	\$1,600		
Double	Belt	No	43x16x21	12	5	3	Black	No	No	No	No	Yes	No	No	No	Yes	No	No	No	No	No	Yes	No	No	Yes	No	No	Yes	Yes	Yes	\$1,800		
Double	Belt	No	37x19x20	12	5	3	Black	No	Yes	No	Yes	No	Yes	No	No	Yes	No	No	Yes	No	No	Yes	No	No	Yes	No	No	No	No	No	\$3,000		
Double	Belt	Yes	47x17x14	12	5	3	Black	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	\$3,800		
Double	Belt	Yes	47x25x24	12	5	3	Black	No	Yes	No	Yes	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	No	Yes	Yes	Yes	Yes	\$5,000		
Opt.	Opt.	—	38x12x11	NA	NA	NA	Black	No	Opt.	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Some	Some	Some	Some	Some	\$2,300		
Opt.	Opt.	—	45x20x19	NA	NA	NA	Black	No	Opt.	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Some	Some	Some	Some	Some	\$3,800		
Single	Belt	No	40x12x8	8	—	—	Wood	No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	\$1,400		
Single	Belt	No	31x9x7	6½	—	—	Wood	No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	\$499		
Single	Belt	No	31x9x7	6½	—	—	Wood	No	No	No	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	No	\$549		
Double	Belt	Yes	31x16x12	12	4¼	2⅞	Black	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	Yes	No	Yes	No	No	No	No	No	No	\$3,000		
Double	Belt	Yes	44x15x21	12	4¼	2⅞	Black	No	Yes	No	No	No	No	No	No	No	No	No	No	No	No	Yes	Yes	Yes	No	No	No	No	No	No	\$3,500		
No	No	No	Built-in	10	6½	2	Wood	No	No	No	No	No	No	No	No	No	No	No	No	No	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Yes	\$1,800		
Double	Belt	No	38x16x11	12	5	1	Oak	—	Yes	—	No	Yes	Yes	Yes	No	Yes	Yes	No	No	No	Yes	Yes	No	No	No	No	Yes	Yes	Yes	Yes	\$2,999		

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336396-396390. Billy Joel's Greatest Hits, Vol. 1 & 2. (Columbia)
346643. Andreas Vollenweider—Down To The Moon. (CBS)
346478. Madonna—True Blue. (Sire)
343319. Janet Jackson—Control (A&M)
349571. Boston—Third Stage (MCA)
355362. Whitesnake. (Geffen)
354100. Crowded House. (Capitol)
257279. Bruce Springsteen—Born to Run (Columbia)
138586. Bob Dylan's Greatest Hits (Columbia)
319541. Elton John—Greatest Hits. (MCA)
342105. Bangles—Different Light. (Columbia)
346536. The Monkees—Then & Now...The Best Of The Monkees (Arista)
287003. Eagles Greatest Hits 1971-1975 (Asylum)
347492. Glenn Miller Orchestra—In The Digital Mood. (Digital—GRP)
293597. Led Zeppelin—Houses Of The Holy. (Atlantic)
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How the Club works. About every four weeks (13 times a year) you'll receive the Club's music magazine, which describes the Selection of the Month for your musical interest...plus many exciting alternates. In addition, up to six times a year, you may receive offers of Special Selections, usually at a discount off regular Club prices, for a total of up to 19 buying opportunities.

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State

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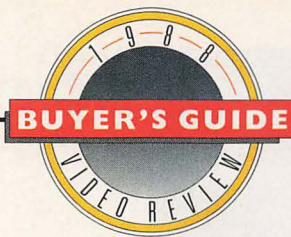
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3YL/C2

3YM/C3



LASER DISC PLAYERS



WHAT'S NEW? Movie collectors have known for quite a while that laser video provides the best picture and sound among all home video offerings. With its excellent video resolution, digital sound capabilities and software library that numbers over 2,000 titles, the format has been awaiting a catalyst to send it into high gear (and into American living rooms). That catalyst may have arrived: CD-V.

It's short for compact disc-video, and those with lots of eggs in the laser video basket are hoping that CD-V will be just the thing to pep up lagging hardware and software sales.

What is CD-V? It's a new audio/video system that allows, for the first time, full-motion laser video to be played on five-inch compact discs. Developed by Magnavox-parent N.V. Philips—the Dutch electronics corporation

that co-created the compact laser disc format—CD-V machines play five-inch discs programmed with 20 minutes of digital music and five minutes of video (combined with a digital soundtrack).

The gold-tinted discs aren't all that CD-V players can handle, though. So-called "combi" models play every type of disc available: five-inch audio-only CDs, five-inch CD-Vs and eight- and 12-inch laser video-discs. Smaller "dedicated" players accept the two five-inch configurations only—CD and CD-V.

In addition to Philips (which markets a combi player under its Magnavox subsidiary) and Pioneer (which has for some time

been keeping the laser light aflame almost single-handedly), other hardware suppliers, such as Hitachi, Technics, Mitsubishi, Sony and Toshiba, are expected to field entries of their own. And a host

***They still offer the best
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*Yamaha's
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of record companies have committed to the system as well. At last count, roughly 150 titles were expected from the fledgling format, with pop and rock programming accounting for most of the discs.

Whether CD-V breathes new life into laser video or becomes just another misunderstood piece of high technology, this much is certain: There's plenty of excitement afoot in laserland.

WHAT'S OLD? A long hard look at laser video yields some significant differences between it and tape-based video systems—differences which, though not new, are worth nothing. Just about everybody knows that laser video delivers the best prerecorded picture available to home users. From an audio perspective, too, laser players are superior to most VCRs. The discs themselves are resistant to abuse and degradation and are nearly indestructible. (Just the same, keep them out of the microwave—and if you want to play frisbee, use a frisbee). Finally, LV players can do something no tape deck can do: allow nearly instantaneous random access to any segment of program material.

Is laser video for you? Only you can decide. To help you do so, we've assembled some questions to "Ask Before You Buy..." along with a glossary of terms and listings of available hardware.

GLOSSARY

Top Scan Speed: The highest speed at which a laser disc can be viewed in the fast-forward mode.

Fast-Forward/Fast-Reverse Access: Players with this feature allow you to view a laser disc at higher speeds than normal, in forward or reverse.

Access Speed: The speed (expressed in number of times normal) at which a disc can be viewed in the fast-forward or fast-reverse access modes.

Random Access: Using this feature, you

can specify and access an exact location on a disc's program material.

Slow-Motion: The ability to display program material clearly at slower speeds than normal.

Freeze-Frame: A laser disc player's ability to display clearly a single frame of program material.

CX Noise Reduction: Circuitry for reducing the noise on discs with analog soundtracks.

On-Screen Readout: A feature that can display on a television screen such information as location on a disc, time left on a disc and disc speed.

Computer RS-232 Interface: A connection that allows you to control the operation of a laser disc player through a personal computer.

Digital: Models with this option can play back the many new discs that feature digitally recorded audio. □

ASK BEFORE YOU BUY . . .

- **What are its audio capabilities?** Not all players feature digital audio—but to take advantage of the increasing number of laser releases with such soundtracks, you'll need it. Digital audio, as you might guess, is on a par with the sonic performance of CD players—laser video's technological brethren.

- **How many kinds of discs can it play?** With the popularity of CD and the recent advent of CD-V, laser models now run a sometimes confusing gamut that includes: LV/CD (LaserVision/compact disc) players, CD/CD-V (compact disc/compact disc-video) players and LV/CD/CD-V combi players. Make sure you know what you're getting.

- **What about software?** Rental availability varies from place to place. Purchasing one of the more than 2,000 laser discs, either at a retail outlet or through the mail, is sometimes easier—and cheaper than you might expect. At \$30

to \$40, price tags for feature-length spinners are often half those of their tape counterparts.

- **Does it have Dolby?** The answer will invariably be "no"—Dolby is a tape-based noise reduction system. Laser players do have their own version of Dolby, however. Called CX, it's noise reduction circuitry for discs with analog soundtracks.

- **What's the difference between CAV and CLD?** Both are modes in which laser discs are recorded. CAV (constant angular velocity) recordings allow you to specify and view particular frame numbers, and let you create other special effects. However, CAV discs can only accommodate 30 minutes of programming per side. CLV (constant linear velocity) discs, while capable of less special effects, can hold up to an hour's worth of programming on each side of the platter.

LASER DISC PLAYERS															
MANUFACTURER	MODEL NO.	TOP SCAN SPEED (no. x normal)	FAST-FORWARD ACCESS	FAST-REVERSE ACCESS	ACCESS SPEED (no. x normal)	RANDOM ACCESS	SLOW-MOTION (no. x normal)	FREEZE-FRAME	CD PLAYER	CD-V PLAYER	CX NOISE REDUCTION	ON-SCREEN READOUT	COMPUTER RS-232 INTERFACE	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE
MAGNAVOX	CDV474	NA	Yes	Yes	3	Yes	Yes	1/10-1	Yes	Yes	Yes	Yes	No	4x17x16; NA	\$750
PIONEER	CLD-1010	30	Yes	Yes	3	Yes	Yes	1/10-1	Yes	Yes	Yes	Yes	No	5x16x17; 30	\$800
PIONEER	LD-838D	30	Yes	Yes	3	Yes	Yes	1/10-1	Yes	No	No	Yes	No	4x17x16; 19	\$550
PIONEER	LD-SI	45	Yes	Yes	3	Yes	Yes	1/10-1	Yes	No	No	Yes	No	5x18x19; 43	\$2,000
YAMAHA	CDV-1000	60	Yes	Yes	<5	Yes	Yes	1/10-1	Yes	Yes	Yes	Yes	No	5x17x16; NA	NA

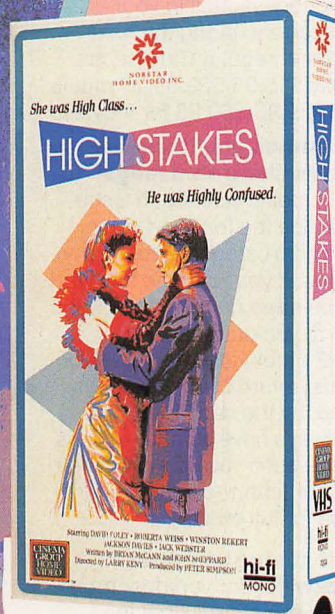
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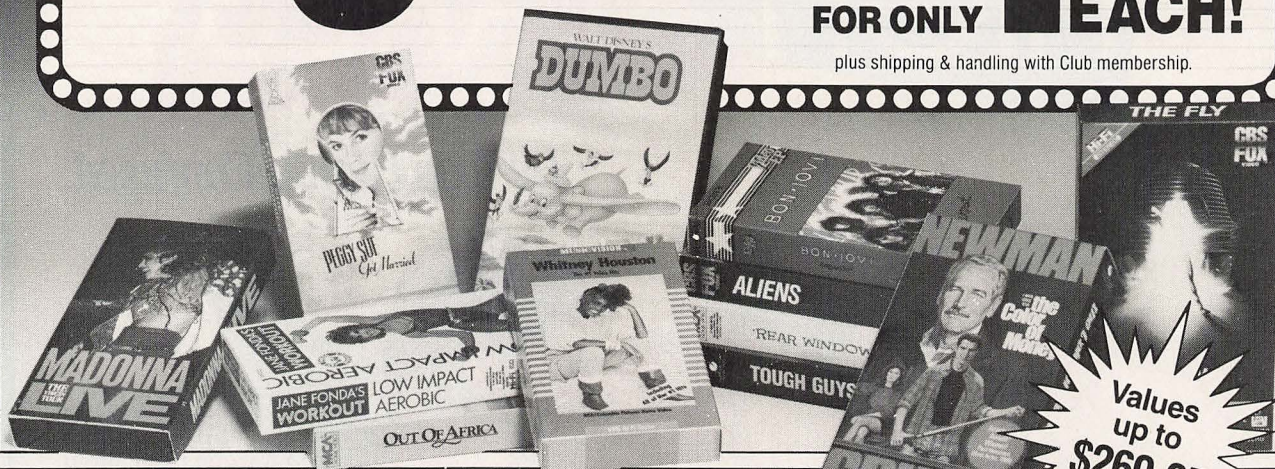
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VC735

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JANE FONDA'S LOW IMPACT AEROBICS	111101	GENESIS "LIVE"	110782	BON JOVI: BREAKOUT	110357
WHITNEY HOUSTON #1 HITS	110672	THE FLY (1986)	111198	OUT OF AFRICA	111339
TOUGH GUYS	111159	STING: BRING ON THE NIGHT	111096	COMMANDO	111187
THE BEATLES "LIVE"	110026	JUMPIN' JACK FLASH	111201	VAN HALEN "LIVE"	111046
BLUE VELVET	111213		111026	CASABLANCA	110018
ROD STEWART IN CONCERT	111143	SID AND NANCY	111197	A NIGHTMARE ON ELM ST.—2	110646
FIREWALKER (NORRIS)	111270	THE MORNING AFTER	111236	EXODUS	110176
ADVENTURES OF ROBIN HOOD (FLYNN)	110049	ALICE IN WONDERLAND (DISNEY)	111233	TOSCANINI: THE MAESTRO	110843
THE CURE: THE IMAGES	111000	INVADERS FROM MARS (1986)	111051	MADONNA "LIVE"	110622
CRIMES OF THE HEART	111275	ALABAMA: VIDEO HITS	110802	THE JEWEL OF THE NILE	111167
RUTHLESS PEOPLE	111106	WEST SIDE STORY	110212	THE MICKEY MOUSE CLUB, VOL. 1	111099
WHITE HEAT (CAGNEY)	110809	ROCKY IV	110616	ALL ABOUT EVE	111186
U2 "LIVE" AT RED ROCKS	110866	DR. RUTH: TERRIFIC SEX	110624	IRON EAGLE	110833
DORF ON GOLF (TIM CONWAY)	111223	DAVID LEE ROTH	111052	KIDSONGS: MacDONALD'S FARM	110618
REAR WINDOW (HITCHCOCK)	111326	DUMBO (DISNEY)	111232		111025
STAND BY ME	111062	LABYRINTH	111030	HIGH PLAINS DRIFTER (EASTWOOD)	111327
BILL COSBY, HIMSELF	111209	IT'S A MAD, MAD, MAD, MAD WORLD	110188	THE GODS MUST BE CRAZY	111162
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MTV VIDEO AWARDS	111061	PHANTOM OF THE OPERA (1943)	111333	TINA TURNER "LIVE"	110023
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2 I am always free to choose from either category but I am most interested in (check one only):
☐ MOVIES ☐ MUSIC VIDEOS

3 Please check payment method desired:
☐ Bill me.

☐ Charge my introductory videos and future purchases to: ☐ Visa ☐ MasterCard
☐ American Express ☐ Diners Club

4 ☐ Mr.
☐ Miss
☐ Mrs. First Name Initial Last Name (PLEASE PRINT)

Address _____ Apt. _____

City _____ State _____ Zip _____

Telephone (Area Code) _____

Your card number _____

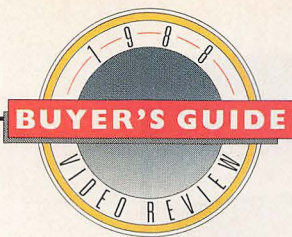
Exp. date _____

Cardholder's signature _____

Limited to new members, continental USA only; one membership per family. The Video Club reserves the right to request additional information or reject any application. Local taxes, if any, will be added.

WKU25

VF



SPEAKERS

WHAT'S NEW? Listen up! What's really new as far as self-powered speakers are concerned has less to do with the speakers themselves than with what comes through them. Digital audio and surround sound are spreading like wildfire, and a three-inch speaker is simply *not* going to do justice to these ongoing audio-for-video advances.

Some home entertainment enthusiasts solve this problem by hooking their video components into their audio systems. Sounds generated by their TVs (and the sources that come through them) are routed through sound-processing gear and finally out of a pair (or two) of high-quality speakers.

Sometimes, however, this just isn't practical. And

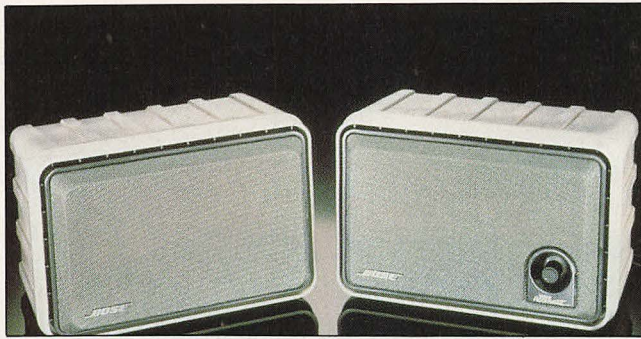
not many folks have full-blown audio systems in their dens, bedrooms and other estimable TV-viewing sites. That's where self-powered speakers

come in. Just plug a pair into the audio outputs of your TV or VCR (and into a wall outlet), and—presto—great sound, instantly.

“Self powered” means that amplifiers are built right into the speakers. Any audio signal you feed the speakers, monaural or stereo, can be pumped up and pushed out at room-filling volume. And most self-powered models tout another essential ad-

vantage: they're magnetically shielded. No matter how close to the video monitor you place them, the TV picture will not be subjected to the disturbing

*Get the most out of
great movie sound
effects by simply adding
a pair of these speakers
to your television and
VCR hookup.*



Bose's Video RoomMates: Just plug them in and listen.

effects of magnetic interference (which usually manifests itself through altered colors and image distortions).

So if you'd like to hear what everybody's been shouting about—the incredible advances in the way video *sounds*—pick up a pair of self-powered speakers. But first, read through the glossary, the accompanying product listings and the box titled "Ask Before You Buy . . ."

GLOSSARY

Woofer, Midrange, Tweeter Diameter:

Video speakers often include more than one element. A woofer provides low-register, or bass, tones; a midrange delivers sounds in the middle of the frequency range; and a tweeter reproduces high-register, or treble,

tones. In general, the larger a speaker element, the more lifelike the sound it generates. Most speakers include at least a woofer and a tweeter; others add a midrange element. The former are referred to as "two-way" speakers, while the latter are known as "three-way." A speaker featuring three elements isn't necessarily better than one with only two, however. And, as contradictory as it may seem, some speakers manage quite well with a single full-range driver. This is the one video decision that you should make with your eyes closed.

Power: Expressed in watts per channel, this is an indication of a self-powered speaker's ability to amplify sound. In general terms, the higher the number, the greater the speaker's ability to deliver volume. □

ASK BEFORE YOU BUY . . .

- **How many speaker elements?** Some speakers let just one do the job. Others divide the task into bass (woofer), middle (midrange) and high-end (tweeter) elements. Many audio experts feel that multiple element speakers reproduce sounds more faithfully.
- **How do they hook up to my hardware?** If your TV (or VCR) is equipped with direct output audio jacks, you're in good shape—just plug the speakers in. Otherwise, you may have some difficulty. Make sure you can easily attach a set of speakers before you buy them.
- **Are they magnetically shielded?** This is important if you plan to put the speakers close to your TV. If they're not shielded, they'll interfere with the set's picture.
- **How do I judge their performance?** Quite simply, with your ears. If this sounds flip, consider all the people who buy cars on the basis of their curves and color. If possible, arrange comparison tests of the speakers, connected to a set that closely approximates yours.

SELF-POWERED SPEAKERS

MANUFACTURER	MODEL NO.	WOOFER DIAMETER (inches)	MIDRANGE DIAMETER (inches)	TWEETER DIAMETER (inches)	POWER (watts per channel)	IMPEDANCE (ohms)	DIMENSIONS (HxWxD, to nearest inch)	PRICE PER PAIR
ACOUSTIC RESEARCH	Powered Partners	4	—	1	20	NA	6x11x8	\$380
AMBICO	V-0670	4	—	2	16	8	20x5x10	NA
AMBICO	V-0690	4	—	2	16	8	20x5x10	\$170
BOSE	RoomMate	4½†	—	—	NA	NA	6x9x5	\$229
BOSE	Video RoomMate	4½†	—	—	NA	NA	6x9x5	\$279
FISHER	STA-226	8	—	3	30	8	19x11x11	\$400
FISHER	STA-341	8	4	3	30	8	23x10x11	\$400
FISHER	STA-361	8	4	3	30	8	24x10x11	\$400
FISHER	STA-381	8	4	3	30	8	26x10x11	\$400
KOSS	JCK5000*	6½	—	2	5	NA	15x9x5	\$350
MERIDIAN	M20	2x4¼	—	4¼	70+35**	NA	15x7x20	\$2,000
MERIDIAN	M30	5	—	1½	70+70**	NA	15x7x12	\$1,500
MERIDIAN	M100	4x4¾	2x4¼	1x1½	140+70+70**	NA	41x17x19	\$5,500
OWI	DX-7	—	4†	—	10	3	7x5x4	\$199
PROTON	312	4½	—	1¼	25	8	18x7x11	\$300
PROTON	313	4½	—	1¼	25	8	23x7x11	\$300
PROTON	AL-300	12	3½	1	100	4	36x16x14	\$899
QUASAR	SW99	5¾	—	2½	10	8	13x8x9	\$160
RECOTON	W100*	—	5†	—	12	4	9x6x6	\$250
SPECO	BAS-3	4	2	1	25	8	8x5x5	\$179
SPECO	WAS-3	4	2	1	25	8	8x5x5	\$179
YAMAHA	NS-W2	10†	—	—	45	6	14x18x12	\$249

* Wireless. ** Separate amplifiers power each speaker element. † Single full-range driver.



FINALLY, PROFESSIONAL VHS EDITING COMES HOME.

Presenting the Panasonic® AG-1950

Imagine taking your VHS tapes and editing out all the shots or scenes you don't want. Then imagine taking your best "takes" and putting them together in any order. Well, you don't have to imagine, because now for the first time you can achieve professional VHS edits right in your home or studio. Only with the Panasonic AG-1950.

The AG-1950 is designed to let you edit your VHS tapes easily and accurately. One important reason is its flying erase head. By erasing all video tracks one frame at a time, the AG-1950 completely eliminates

those annoying glitches. The result is precise audio and video insert and assembly edits.

To help you locate the exact editing point quickly and accurately, the AG-1950 incorporates a jog dial with a 21-step shuttle ring. Together they let you shuttle back and forth at any one of ten different speeds. From 1/30th normal speed to eleven times normal speed.

To make your edits look as good as they should, the AG-1950 includes a host of video enhancement circuitry. For razor-sharp images, the white clip level is increased by 20% over our previous models. For ultracrisp playback, there's a detail enhancer. While

color video noise is kept to a minimum, thanks to a chroma vertical processor.

Still the AG-1950 is more than a great editing deck. It's also an outstanding hi-fi deck. Dynamic range of 90dB and a frequency response of 20-20 kHz says it all. There's also a 16-channel synthesized tuner, a 2-week, 8-program timer, and a 20-function wireless remote control. There's even an optional editing controller, the Panasonic AG-A95.

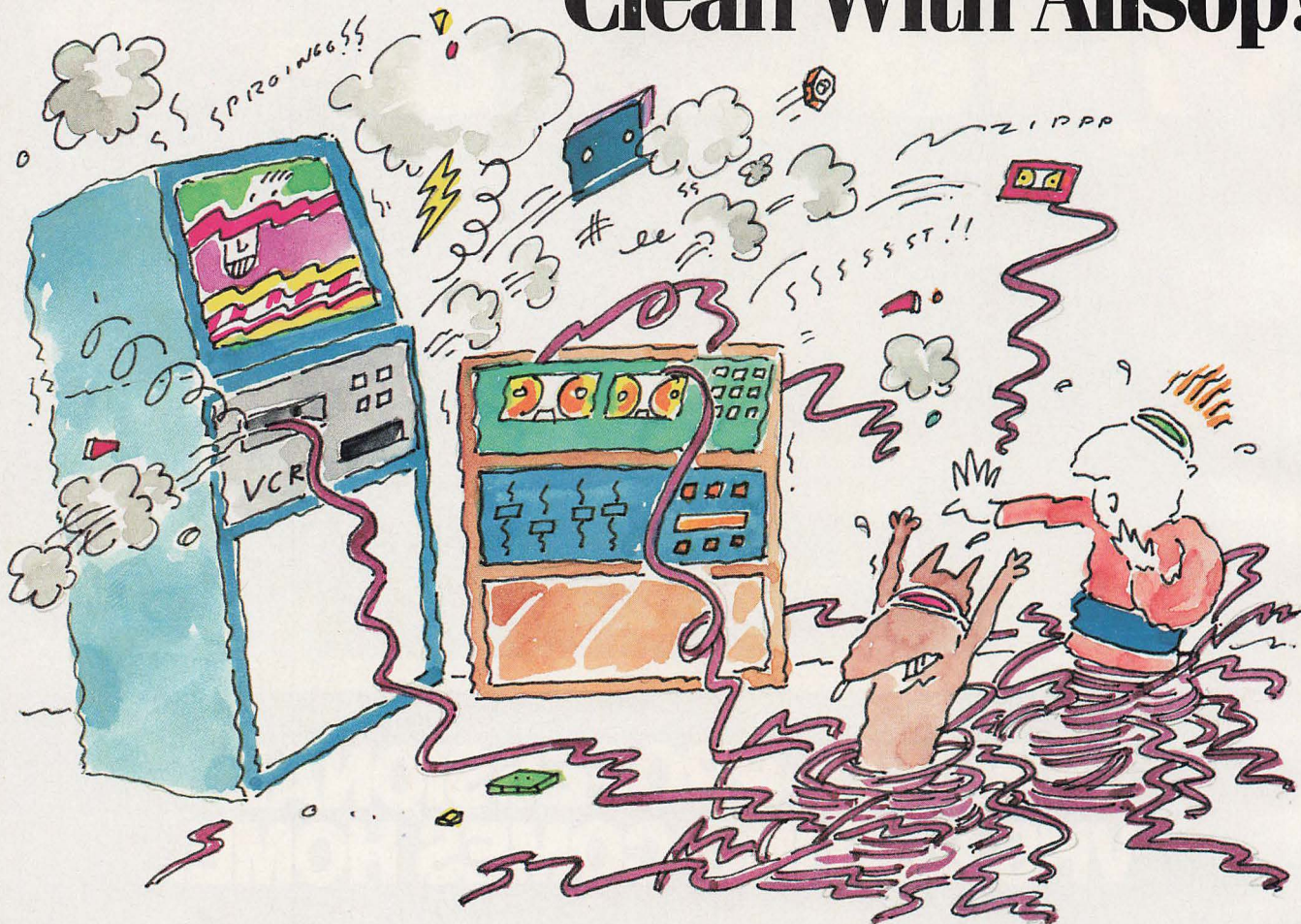
The Panasonic AG-1950. It's not only the most complete and versatile VHS home deck ever made, it's the only one that turns you into a professional VHS editor.

For a dealer near you, call 1-800-553-7222.

Panasonic
Industrial Company

For additional information, circle No. 21 on Reader Service Card.

Don't Let Your VCR And Audio Decks Catch You By Surprise... Clean With Allsop!



You know how dirt, dust and tape deposits can make your home, portable or car audio deck sound bad. The same goes for video—but even worse!

Wavy lines, snowy pictures and muddy audio are all signs your VCR needs cleaning. So clean it with the best—Allsop 3. Before your deck gets “the munchies” and eats one of your valuable tapes.

And right now, when you buy Allsop's famous video cleaner, you get the world's best-selling audio

cleaner as a bonus. So you can make a clean sweep of every deck you own.

Allsop cleans the parts that bring you sight and sound, *plus* the ones that move your tape around. So demand the best—Allsop 3. And keep your decks from playing dirty tricks on you.

Allsop means double-trouble for dirt! For a limited time, buy an Allsop Video Cleaner and get an Allsop Audio Cleaner as a special bonus—a \$6.95 value!

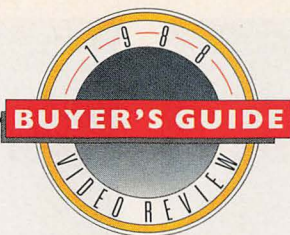


Want to know more about getting the most pleasure from your audio/video system? Write for Allsop's Hi-Tech Cleaning Handbook for the further cleaning adventures of “Paws” and “Fast Forward.”

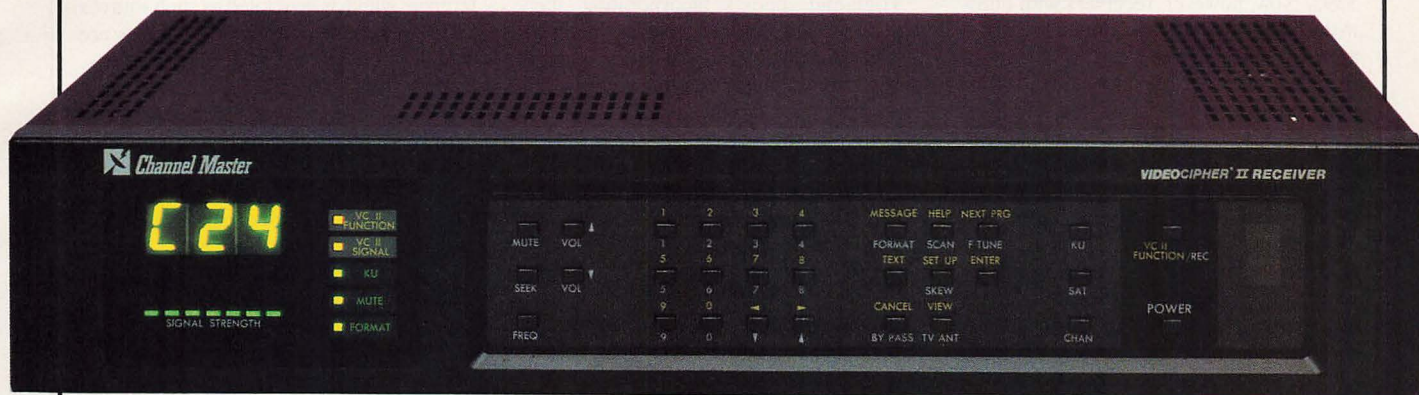
ALLSOP, INC., P.O. Box 23, Bellingham, WA 98227, U.S.A. For complete information on video and audio tape player cleaning, call ALLSOP CONSUMER ASSISTANCE: 1-800-426-4303 (Outside WA State) or 1-206-734-9090 (Inside WA State).

For additional information, circle No. 2 on Reader Service Card.





SATELLITE RECEIVERS



WHAT'S NEW? Two advances that could have eased the troubled home satellite industry's woes years ago have recently come to pass. One is the packaging of scrambled premium programming for sale directly to satellite earth station owners. The other is the advent of IRDs—integrated receiver/descramblers that incorporate circuitry for unscrambling premium channels into satellite receivers.

Both make it much easier for members of the backyard dish set to capture and view a tremendous array of offerings—ranging from movies, to all-news, to all-nudes channels (yes, there are X-rated signals bouncing around the heavens).

Among the roughly 100 channels available, about 30 are scrambled, including such feature movie favorites as Cinemax, HBO, The Movie Channel and Showtime. Also under the scrambled rubric are CNN, CNN Headline News, ESPN and

superstations WGN and WTBS, among others.

Unscrambled feeds include an eclectic hash of channels—Home Shopping Network, The Weather Channel and a bounty of evangelical offerings. To receive one of the unscrambled channels, all a satellite viewer has to do is aim his or her dish antenna at the “bird” that carries that channel and select the proper transponder (or channel) on the receiver. It sounds tricky, but it's actually a piece of cake—and with most satellite systems, it can be done with a remote control from the comfort of your favorite easy chair.

To watch a *scrambled* channel, you've got to subscribe—in much

the same way that a cable customer does—to that channel. Subscribing can be done one channel at a time or on a package basis, and can be accomplished directly through the program supplier itself, through your local cable company or via firms

*Tune into outer space
and have over 100
TV channels to choose
from. Plus an
update on the
scrambling controversy.*



Chaparral's top receiver: the Cheyenne IRD.



The SRD8000 IRD from EchoStar includes DNR.

that sell complete packages of programming to dish owners.

But before you subscribe, you not only must have a satellite dish and receiver, but a decoder as well. This decoder, when authorized by subscribing, turns scrambled fare into viewable video. Until recently, the device was an outboard black box that cost \$395. Now, however, receivers with built-in decoders—the IRDs mentioned before—are available. And at least two hardware firms are offering free one-year subscriptions to more than 20 scrambled stations if you purchase their IRD.

Showtime/The Movie Channel recently announced a programming package that would include the company's premium channels as well as MTV, VH-1, Nickelodeon and the USA Network. These developments are lending legitimacy to an industry which—just a few short years ago—was teeming with antagonistic program pirates, self-proclaimed outlaws and cable busters sworn to toppling existing video delivery systems.

It could well be the beginning of an exciting new era for satellite TV.

WHAT'S OLD? As the industry has evolved, satellite receivers, for the most part, have grown from do-it-yourself kits into relatively sophisticated, user-friendly gadgets. Although pared-down receivers are

still to be had for as little as \$100, it's wise to look for the ease-of-operation features found in costlier units—including a built-in actuator (which moves the dish), C- and Ku-band reception, stereo audio, fine-tuning, automatic frequency control and memory storage (refer to the glossary for in-depth definitions of these terms).

High-end models incorporating such bells and whistles can cost as much as \$1,500. But considering the television treasure trove available to satellite viewers, the price may just be right.

If mining the heavens for video gold is your cup of tea, have a look at the listings below—and see the accompanying box, where you'll find some pertinent questions to "Ask Before You Buy . . ."

GLOSSARY

IRD: Integrated receiver/descrambler—a satellite receiver with built-in VideoCipher II descrambling circuitry.

C-Band: The most popular—and populated—frequency range for satellite transmissions. C-band reception requires a relatively large dish antenna—generally at least six feet in diameter, and as large as 12 feet in fringe areas.

Ku-Band: A less used frequency range for satellite transmissions. Among its advantages are that dish sizes can be much smaller (often as small as three feet in diameter) and that reception is less prone to terrestrial (microwave) interference.

Built-In Actuator: A device that aims your dish antenna with the push of a button,

eliminating the need for manual aiming (which is not much fun, particularly in extreme weather).

Parental Lock-Out: Receivers with this feature can be programmed to make it all but impossible for youngsters to tune in specified channels during the hours you choose.

TI Filter: TI stands for terrestrial interference, which is generated by such sources as microwave relay towers. TI filters are designed to attenuate its annoying effects.

Subcarrier Tuning: This refers to a receiver's ability to tune in the wide variety of radio transmissions that often "hitch a ride" with video signals.

Stereo: On-board stereo processors allow satellite viewers to hear stereo soundtracks on programs broadcast in stereo. There are three main formats available via satellite, including matrix, discrete and multiplex. Check a satellite program guide to make sure your receiver gets the channels you want to hear. On the new IRDs, digital sound is also available.

No. Video And Audio Input/Output Sets: Input jacks allow sound and picture sources to be easily connected to a receiver's circuitry. Output jacks carry sound and picture to other devices.

Noise Reduction: Circuitry that squelches extraneous audio noise with no significant effect on sound quality.

Block-down (BD) Conversion: Allows for high-frequency satellite signals to be run from an outdoor dish to an indoor receiver with no signal loss. A must if you want more than one receiver in your home. □

DIAL DIRECT

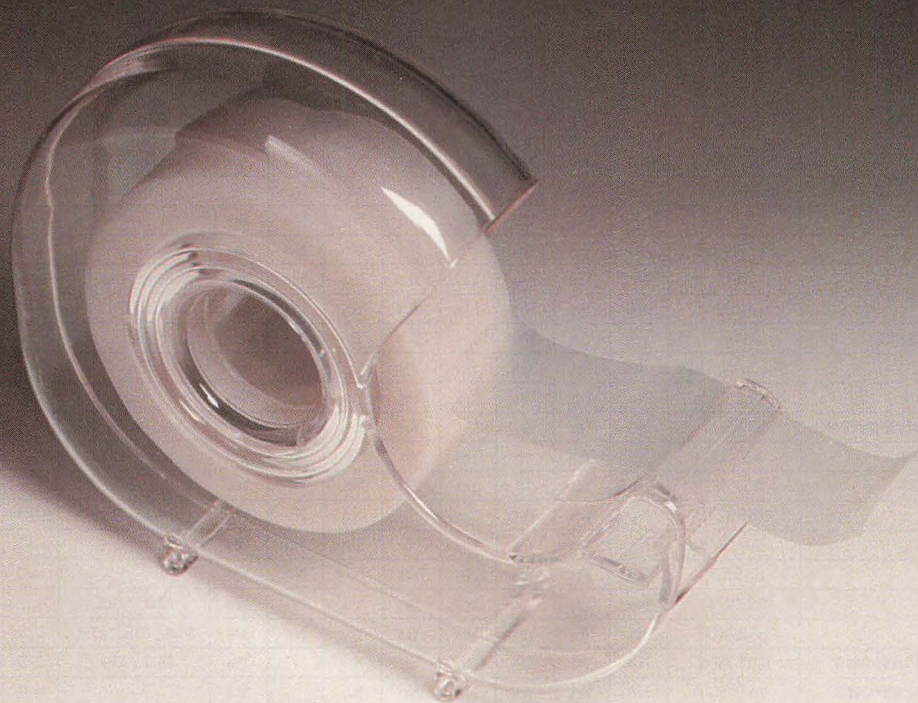
When you shop for a home satellite receiver, convenience and ease of use are significant factors. That's why it's wise to find out just how many channels a receiver is capable of tuning in without requiring lots of adjustment. In some cases, this becomes the dealer's task. After installing a dish antenna, he or she will program the receiver and actuator with the locations of all the satellites. Then the receiver can be programmed to tune in the individual transponders, or channels. But some receivers go further, with a "favorite channel" feature. This allows you to skip over undesired stations, stopping only at preferred channels. We advise that you discuss these options with your dealer.

ASK BEFORE YOU BUY . . .

- **How stable is the company?** After a boom in 1985, the home satellite industry weathered a crash that dealt a death blow to countless hardware suppliers. As a result, there is still equipment to be had from firms that don't quite exist—or that won't survive much longer. The prices on such gear may be irresistible, but what happens if the stuff breaks down? Our advice: Resist, and go with a brand name.
- **How stable is the retailer?** The above applies to retailers as well as suppliers. Their ability to provide sup-

port and hand-holding would be severely hampered were they to go out of business. Do your homework and make sure your friendly neighborhood satellite dealer is for real.

- **Who installs the dish?** That thing in the backyard may look like a monster, but it's actually a piece of precision machinery. And if it's not installed properly, all the sophisticated electronics in the known universe won't yield a viewable picture. You can do it yourself, but in general it's wiser to go with a pro—and get references!



**EVERYTHING ELSE IS
JUST TAPE...**

SATELLITE RECEIVERS

MANUFACTURER	MODEL NO.	IRD	C-BAND	KU-BAND	BUILT-IN ACTUATOR	REMOTE CONTROL	PARENTAL LOCKOUT	TI FILTER	SUBCARRIER TUNING	STEREO (multiplex, matrix, discrete, digital)	NO. AUDIO IN/OUT SETS	NO. VIDEO IN/OUT SETS	NOISE REDUCTION	BD CONVERSION	PRICE
ANDERSON	ST-910	No	Yes	Yes	No	No	No	Yes	—	—/1	—/1	No	Yes		\$156
ANDERSON	ST-1010	No	Yes	Yes	No	No	No	Yes	—	—/1	—/1	No	Yes		\$186
ANDERSON	ST-2010	No	Yes	Yes	No	No	No	Yes	—	—/1	—/1	No	Yes		\$220
ANDERSON	ST-2010GB	No	Yes	Yes	No	No	No	Yes	—	—/1	—/1	No	Yes		\$349
BIRDVIEW	M3*	No	Yes	No	Yes	Yes	Yes	Yes	Mat., Dis.	—/2	1/1	No	Yes		NA
BIRDVIEW	MR2020*	No	Yes	No	No	Yes	Yes	Yes	Mat., Dis.	—/2	1/1	No	Yes		NA
CHANNEL MASTER	6441	Yes	Yes	Yes	Yes	Yes	No	Yes	No	—/2	—/1	No	Yes		\$895
CHAPARRAL	Cheyenne IRD	Yes	Yes	Yes	Yes	Yes	No	Yes	Dig.	1/1	1/1	No	Yes		NA
CHAPARRAL	Sierra II Plus	No	Yes	Yes	Yes	Yes	Yes	Yes	Mul., Mat., Dis.	1/1	1/1	No	Yes		NA
CINCINNATI MICROWAVE	STR500	No	Yes	Yes	Yes	Yes	No	Yes	Mul., Mat., Dis.	—/1	—/1	No	Yes		NA
CURTIS MATHES	ASX310	No	Yes	**	Yes	Yes	†	Yes	Mat., Dis.	—/1	—/2	No	Yes		NA
CURTIS MATHES	ASX312	No	Yes	**	Yes	Yes	†	Yes	Mat., Dis.	—/1	—/2	No	Yes		NA
DRAKE	ESR324I	No	Yes	Yes	Yes	No	No	Yes	Mat., Dis.	—/3	—/3	No	Yes		\$525
DRAKE	ESR324S	No	Yes	Yes	No	No	No	Yes	Mat., Dis.	—/3	—/2	No	Yes		\$307
DRAKE	ESR524	No	Yes	Yes	No	Yes	No	Yes	—	—/2	—/3	No	Yes		\$391
DRAKE	ESR924I	No	Yes	Yes	Yes	Yes	No	Yes	Mat., Dis.	—/3	—/3	No	Yes		\$853
DRAKE	ESR2400	Yes	Yes	Yes	Yes	Yes	No	Yes	Mat., Dis., Dig.	2/3	1/3	DNR	Yes		\$1,627
DX COMMUNICATIONS	CIC-750S	No	Yes	Yes	No	Yes	No	†	Yes	Mat., Dis.	2/2	1/1	No	Yes	\$652
DX COMMUNICATIONS	DSB-500	No	Yes	Yes	No	No	No	†	Yes	—	—/1	—/1	No	Yes	\$287
DX COMMUNICATIONS	DSB-700S	No	Yes	Yes	No	Yes	No	†	Yes	Mat., Dis.	2/2	1/1	No	Yes	\$652
DX COMMUNICATIONS	DSB-800	No	Yes	Yes	No	Yes	Yes	†	Yes	Mat., Dis.	—/2	—/1	No	Yes	\$999
ECHOSTAR	SR1000	No	Yes	Yes	No	No	No	Yes	—	—/1	—/1	No	Yes		\$199
ECHOSTAR	SRD4000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mat., Dis.	—/2	—/1	No	Yes		\$799
ECHOSTAR	SRD7000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	All	2/2	1/1	DNR	Yes		\$1,199
ECHOSTAR	SRD8000	Yes	Yes	Yes	Yes	Yes	Yes	Yes	All	2/2	1/1	DNR	Yes		\$1,499
HOUSTON TRACKER	System II/III	No	Yes	Yes	No	Yes	No	†	No	—	—/1	1/2	No	Yes	NA
HOUSTON TRACKER	System VI	Yes	Yes	Yes	Yes	Yes	Yes	†	Yes	Dig.	1/1	1/2	No	Yes	NA
HOUSTON TRACKER	System VII	Yes	Yes	Yes	Yes	Yes	Yes	†	Yes	Mat., Dis., Dig.	1/1	1/2	No	Yes	NA
HOUSTON TRACKER	System VIII	Yes	Yes	Yes	Yes	Yes	Yes	†	Yes	Mat., Dis., Dig.	1/1	1/2	No	Yes	NA
JANEIL	2210 System	No	Yes	No	Yes	Yes	Yes	Yes	Opt.	Mul., Mat., Dis.	—/1	—/1	—	Yes	NA
JANEIL	3000 System	No	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul., Mat., Dis.	—/1	—/1	—	Yes	NA
JANEIL	5010 System	No	Yes	No	Yes	Yes	Yes	Opt.	Yes	—	—/1	—/1	—	Yes	NA
JANEIL	BCR4000	Yes	Yes	No	Yes	Yes	Yes	Yes	Mul., Mat., Dis.	—/1	—/1	—	Yes		NA
NORSAT	200-AF	††	Yes	Yes	Yes	Yes	No	Yes	Mat., Dis.	—/1	—/1	No	Yes		\$749
NORSAT	J-100	††	Yes	**	Yes	No	No	Yes	—	—/1	—/1	No	Yes		\$339
NORSAT	J-200	††	Yes	**	Yes	Yes	No	Yes	Mat., Dis.	—/1	—/1	No	Yes		\$499
NORSAT	JR-300	††	Yes	Yes	Yes	Yes	No	Yes	Mul., Mat., Dis.	—/1	—/1	DNR	Yes		\$899
PANASONIC	C-1000	No	Yes	Yes	No	No	No	Yes	—	2/2	2/2	Yes	Yes		\$251
PANASONIC	C-2000A	No	Yes	Yes	No	Yes	Yes	No	—	2/2	2/2	Yes	Yes		\$405
PANASONIC	C-2600	No	Yes	Yes	No	Yes	Yes	No	All	2/2	2/2	Yes	Yes		\$510
PANASONIC	CRD-4400	Yes	Yes	Yes	Yes	Yes	No	Yes	All	2/2	2/2	Yes	Yes		NA
PICO	HR-100	No	Yes	Yes	No	No	No	Yes	—	1/2	1/2	No	Yes		\$299
PICO	HR-1000‡	No	Yes	Yes	No	Yes	Yes	Yes	Mat., Dis.	1/2	1/2	No	Yes		\$499
RADIO SHACK	SR2010	No	Yes	Yes	Yes	Yes	Yes	Yes	Mul., Mat., Dis.	1/3	1/3	DNR	Yes		\$600
STS	SR-105	No	Yes	Yes	Yes	Yes	No	No	—	—/1	—/1	No	Yes		\$499
UNIDEN	UST-2000	No	Yes	No	No	No	No	Yes	—	—/1	—/1	No	No		\$200
UNIDEN	UST-5000	No	Yes	No	No	No	No	Yes	—	—/1	—/1	No	Yes		\$260
UNIDEN	UST-6000	No	Yes	No	No	Yes	No	Yes	Mat., Dis.	—/2	—/1	No	Yes		\$430
UNIDEN	UST-6600	No	Yes	Yes	No	Yes	‡‡	Yes	Mat., Dis.	—/2	—/1	No	Yes		\$490
UNIDEN	UST-7000	No	Yes	No	Yes	Yes	No	No	Mat., Dis.	—/2	—/1	DNR	Yes		\$760
UNIDEN	UST-7700	Yes	Yes	Yes	No	Yes	‡‡	Yes	—	—/2	—/1	DNR	Yes		NA
UNIDEN	UST-9000	No	Yes	Yes	Yes	Yes	Yes	Yes	Mul., Mat., Dis.	—/2	—/1	DNR	Yes		\$890
UNIDEN	UST-9900	Yes	Yes	Yes	Yes	Yes	Yes	Yes	Mul., Mat., Dis.	—/2	—/1	DNR	Yes		NA

* Baseband out. ** Ku-band compatible. † T.I. compatible. ‡ VideoCipher II compatible. ‡ Available in dedicated C-band or C/Ku-band. ‡‡ Available with antenna positioner.

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While conventional video tapes are just playing the roll, TDK excels in performance. Our new E-HG formulation is visible proof. We call it 'The Enhancer,' once you've tried it, you'll know why.

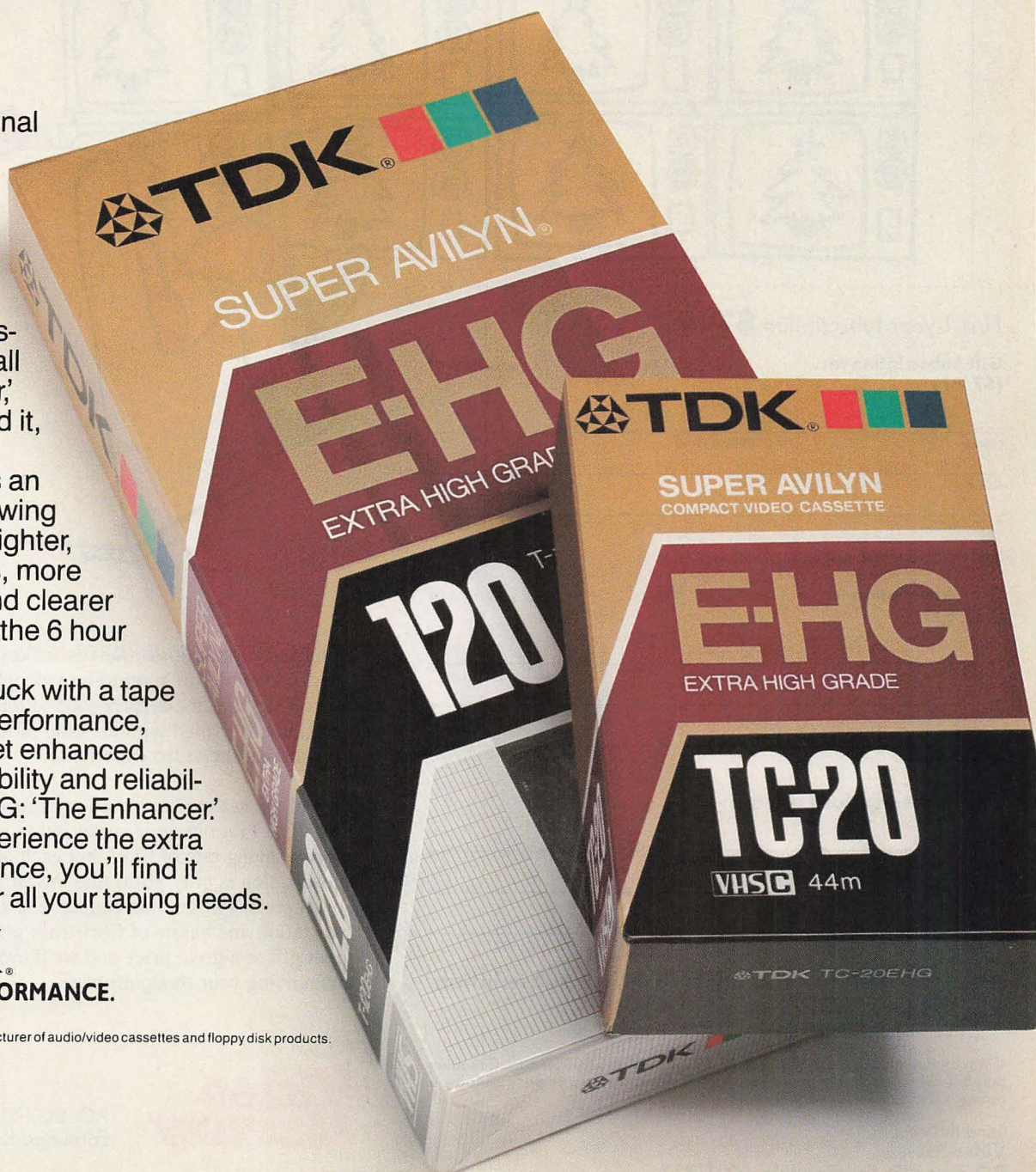
E-HG delivers an extra level of viewing pleasure with brighter, sharper pictures, more vibrant colors and clearer sound—even in the 6 hour long play mode.

So why get stuck with a tape that's not up to performance, when you can get enhanced quality, dependability and reliability with TDK E-HG: 'The Enhancer.'

Once you experience the extra level of performance, you'll find it indispensable for all your taping needs.

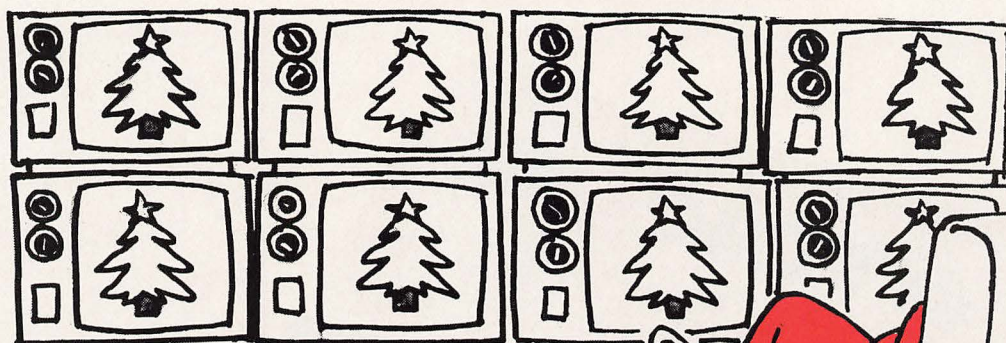
TDK
THE ART OF PERFORMANCE.

TDK is the world's leading manufacturer of audio/video cassettes and floppy disk products.
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A M E R R Y C H R I S T M A S O N A L L C H A N N E L S W I T H

Video Review



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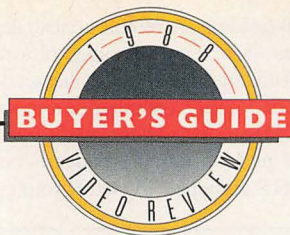


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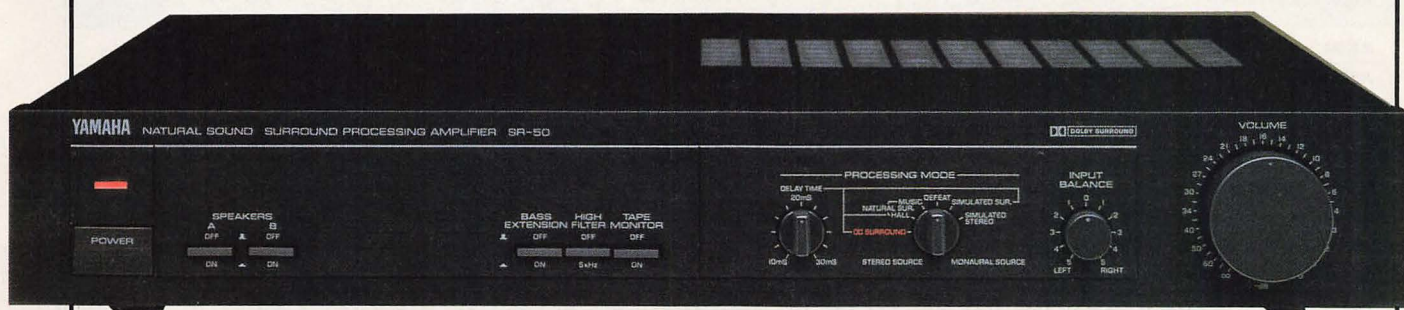
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ACCESSORIES



WHAT'S NEW? So, you say you just shelled out a bundle on new video gear—from a full-featured VCR to a projection TV and everything in between. And you're still not satisfied.

Dubbing from your VHS deck to your Beta deck is a supreme hassle. Your coffee table is so full of remote controls that there's no room left for oversized books about French Impressionism. Somehow, you can't get your speakers to sound just right. And you wish you could get those neat digital effects everybody's been raving about.

Never fear—accessories are here, and there's a black box to cure just about every audio/video ill you can imagine.

This season, in an effort to make the accessories listings easier to use, we've segmented the category into six areas. Some components combine several elements—making their classification a difficult task. In these instances, we included the manufacturer's description.

A/V Processors/Enhancers: Included in this category are detail enhancers, which boost the sharpness, brightness and contrast of your picture (and sometimes, unfortunately, increase video noise,

or "snow," and negatively affect color). Also included are color processors, which let you customize the color and hue of a video image (a handy add-on for correcting color imbalances while dubbing).

Character Generators/Special Effects

Generators: The former let you add titles and superimpose other information onto your videos. The latter can be used to turn your editing den into a mini TV studio, with such effects as wipes, fade-ins, fade-outs and superimpositions. We've also included the new add-on digital PIP (picture-in-picture) and freeze-frame machines in this category.

Editing/Dubbing: These devices make editing and copying tapes a breeze, by coordinating the

stops, starts, fast-forwards and rewinds of two or more VCRs. While some of these machines are simple in design, allowing little more than easy duplication of tapes, others provide a mind-boggling array of near-professional editing options.

Sound Processors: Included in this grouping are Dolby Surround decoders, which—when used with properly encoded cassettes—can turn your living room into a "home theater." The effect provides dimensional audio that approximates the sound

***"Black boxes" that
add to the video
experience, including
MTS decoders,
surround processors,
editing units and more.***

you'll hear in some movie theaters. Some decoders also have the ability to synthesize stereo from monaural soundtracks, and some incorporate a graphic equalizer into the package, giving you more control over the sound of your video.

Miscellaneous Accessories: Included un-

der this heading are remote control devices, add-ons to increase the range of a remote control and signal distributors that send video from one VCR to a number of remote TVs.

MTS Decoders: These are the boxes that let you pick up stereo broadcasts on your non-MTS-equipped TV set. If your current

set delivers everything you want in terms of picture and other features—but lacks a built-in decoder—one of these outboard devices will let you hear what everybody's been talking about.

As you can see, perfection is possible—as long as you're willing to accessorize! But

VIDEO PROCESSORS/ENHANCERS

MANUFACTURER	MODEL NO.	VIDEO PROCESSING	AUDIO PROCESSING	VIDEO ENHANCER	VIDEO STABILIZER	AUDIO EQUALIZER	STEREO	NO. VIDEO INPUTS/OUTPUTS	NO. AUDIO INPUTS/OUTPUTS	NO. RF INPUTS/OUTPUTS	DISTRIBUTION AMP	DOLBY SURROUND	STEREO SYNTHESIS	REMOTE CONTROL	DIMENSIONS: (HxWxD), to nearest inch; pounds	PRICE	COMMENTS
AKAI	PS-V20U-B	Yes	Yes	Yes	Yes	No	No	1/1	1/1	—/—	No	No	Yes	No	3x17x10;9	\$430	Audio mixing
AMBICO	V-0353	Yes	No	Yes	No	No	Yes	2/3	2/3	—/—	Yes	No	No	No	3x8x17;9	\$800	Wipes, color bar generator
ARCHER	15-1272	Yes	No	Yes	No	No	Yes	2/2	2/2	—/1	No	No	No	No	2x10x6;NA	\$100	—
AUDIO SOURCE	AV-3	Yes	Yes	Yes	No	No	Yes	5/5	5/5	1/1	Yes	No	Yes	No	2x17x10;7	\$200	—
AUDIO SOURCE	AV-4	Yes	Yes	No	No	Yes	Yes	5/3	5/3	1/1	Yes	No	Yes	No	2x17x10;9	\$200	Surround effects
BP	V-1860	No	No	Yes	No	No	No	1/2	1/2	—/—	Yes	No	No	No	2x8x6;4	\$50	—
BP	V-1880	Yes	No	No	Yes	No	No	1/2	1/2	—/1	Yes	No	No	No	3x13x7;6	\$80	—
DENON	AVC-500II	Yes	Yes	Yes	No	Yes	Yes	3/3	3/6	1/1	Yes	Yes	Yes	No	4x17x11;12	\$375	25-wpc audio amp
JVC	JX-C7	Yes	Yes	Yes	No	No	Yes	2/2	2/2	—/—	No	No	No	No	2x17x11;NA	\$350	—
JVC	JX-E5	Yes	Yes	Yes	No	No	Yes	3/4	3/4	1/1	No	No	No	No	2x17x11;NA	\$250	—
JVC	JX-W9	Yes	Yes	No	No	No	Yes	2/2	2/4	—/—	No	No	No	No	3x17x14;NA	\$500	—
MARANTZ	AV251	Yes	Yes	Yes	No	No	Yes	4/3	5/3	—/—	No	No	No	No	2x17x8;4	\$200	—
MFJ	1423	Yes	No	Yes	Yes	No	No	2/3	2/4	—/1	Yes	No	No	No	2x7x6;NA	\$120	—
MFJ	1425	Yes	No	Yes	Yes	No	No	2/3	2/3	—/1	Yes	No	No	No	2x8x6;NA	\$170	—
MFJ	1442	Yes	Yes	Yes	Yes	No	Yes	4/4	4/4	—/1	Yes	No	No	No	2x12x6;NA	\$270	—
MFJ	1445	Yes	Yes	Yes	Yes	No	Yes	4/4	4/4	—/1	Yes	No	Yes	No	3x12x6;NA	\$350	Audio noise reduction
MFJ	1450	Yes	Yes	Yes	Yes	No	No	2/3	2/2	—/—	Yes	No	No	No	2x12x6;NA	\$220	—
MFJ	1452	Yes	No	Yes	Yes	No	No	2/3	2/3	—/—	Yes	No	No	No	2x14x8;NA	\$300	—
MULTIVISION	MV1.1DVC	Yes	Yes	No	No	No	Yes	5/5	5/5	No	No	No	Yes	Yes	3x17x10;8	\$329	Digital PIP and freeze-frame effects
MULTIVISION	MV2.1	Yes	Yes	No	No	No	No	1/1	1/1	1/1	No	No	No	Yes	3x17x10;4	\$299	Digital PIP tuner
MULTIVISION	MV3.1	Yes	Yes	No	No	No	Yes	2/2	2/2	2/2	No	No	Yes	Yes	3x17x10;8	\$499	Digital PIP tuner
NEC	AVD-700	Yes	Yes	No	No	No	Yes	5/2	10/3	—/—	No	Yes	No	Yes	17x4x14;NA	\$729	Adjustable delay
ORA	HQ1000	Yes	Yes	Yes	No	No	Yes	1/1	2/2	—	Yes	No	No	No	2x9x5;3	\$69	Auto gain control
ORA	HQS2000	Yes	Yes	Yes	Yes	No	Yes	1/1	2/2	—	Yes	No	No	No	2x9x5;3	\$99	Auto gain control
PALTEC	SDC-100	No	Yes	Yes	Yes	No	Yes	2/2	2/2	—/1	Yes	No	No	No	2x11x8;5	\$150	—
PARASOUND	PVA-1	Yes	Yes	Yes	No	Yes	Yes	3/3	5/5	—/1	Yes	Yes	Yes	Yes	5x17x10;NA	\$595	Wireless remote
RECOTON	V615M	Yes	No	Yes	No	No	Yes	1/4	1/4	—/1	Yes	No	No	No	2x12x6;3	\$350	—
SANSUI	AV-99	Yes	Yes	Yes	Yes	No	Yes	2/2	3/2	—/—	No	No	No	No	4x17x11;9	\$650	—
SANSUI	VX-99	Yes	Yes	No	No	No	Yes	2/2	—/—	—/—	No	No	No	No	4x14x11;6	\$600	Wipes, digital art
SHOWTIME	1700	No	No	No	Yes	No	No	1/2	—/—	—/—	No	No	No	No	4x7x7;3	\$180	Anticopy coding stabilizer
SHOWTIME	7010	Yes	Yes	Yes	Yes	No	Yes	4/4	4/4	—/1	Yes	No	No	No	4x7x7;4	\$479	—
SHOWTIME	7100	Yes	No	No	No	No	No	1/4	—/—	—/—	No	No	No	No	4x7x7;4	\$380	Flesh tone control
SONY	XVC700	Yes	No	Yes	No	No	Yes	3/5	3/5	—/—	No	No	No	No	3x17x13;10	NA	Audio mixing, wipes, fades
VIDEO LINK	154A	No	No	No	Yes	No	No	1/1	—/—	—/—	No	No	No	No	1x6x4;1	\$70	Anticopy coding stabilizer
VIDICRAFT	AVP-100	Yes	Yes	Yes	No	No	Yes	4/4	4/4	—/—	Yes	No	No	No	3x17x8;8	\$460	DNR, split screen
VIDICRAFT	DET-300	Yes	No	Yes	No	No	Yes	4/4	4/4	—/—	Yes	No	No	No	2x15x8;5	\$270	Split screen
VIDICRAFT	DET-400	Yes	Yes	Yes	No	No	Yes	4/4	4/4	—/—	Yes	No	No	No	3x17x8;8	\$420	Adjustable split screen
VIDICRAFT	IVE-200	Yes	No	Yes	Yes	No	Yes	1/2	1/1	—/—	Yes	No	No	No	3x10x7;2	\$240	RF modulator
VIDICRAFT	PLR-100	Yes	No	No	Yes	No	No	1/1	—/—	—/—	No	No	No	No	2x8x6;1	\$130	—
VIDICRAFT	PLR-110	Yes	No	Yes	Yes	No	No	1/1	—/—	—/—	No	No	No	No	2x8x6;2	\$190	—
VIDICRAFT	VCP-100	Yes	No	No	No	No	Yes	1/2	1/1	—/—	Yes	No	No	No	3x9x6;2	\$220	Auto A/V fade

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Screenplay by JEFF MAGUIRE • DJORDJE MILICEVIC • JAMIE BROWN Music by CLAUDE DEMERS Editing by YVES LANGLOIS

Produced by NICOLAS CLERMONT Directed by JEAN-CLAUDE LORD

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EDITING AND DUBBING

MANUFACTURER	MODEL NO.	FUNCTION	VIDEO INPUTS/OUTPUTS		AUDIO INPUTS/OUTPUTS		RF INPUTS/OUTPUTS		A/B SWITCHING	DISTRIBUTION AMP	STEREO	AUDIO MIXING	EDIT CONTROL	DIMENSIONS; WEIGHT (HxWxD, to nearest inch; pounds)	PRICE	COMMENTS
AKAI	DI-V5-B	A/V distributor	1/5	1/5	—/—	No	Yes	Yes	Yes	No	No	3x17x10;7	\$190		—	
AKAI	SS-V5U-B	A/V selector	5/1	5/1	—/1	Yes	No	Yes	Yes	Yes	No	3x17x10;7	\$290		A/V processor loops	
AKAI	SS-V20U-B	A/V selector	6/1	6/1	—/1	Yes	No	Yes	Yes	Yes	No	4x17x13;16	\$700		Built-in color monitor	
AMBICO	V-0660	Duping enhancer	1/1	1/1	—/—	No	No	No	No	No	No	3x1x3;1	\$50		—	
AMBICO	V-0680	Duping enhancer	1/1	1/1	—/—	No	No	Yes	No	No	No	3x1x3;1	\$70		—	
ARCHER	15-1263	A/V switcher	4/4	4/4	1/—	Yes	No	Yes	No	No	No	2x10x6;NA	\$70		—	
ARCHER	15-1264	Video selector	—/—	—/—	5/3	Yes	Yes	No	No	No	No	2x9x5;NA	\$90		—	
ARCHER	15-1265	Video selector	—/—	—/—	5/2	Yes	No	No	No	No	No	2x9x5;NA	\$30		—	
GENEVA	PF-330	Control center	—/—	—/—	4/3	Yes	No	Yes	No	No	No	9x6x2;1	\$100		Wireless remote	
RECOTON	V621A	A/V switcher	3/4	3/4	—/—	Yes	Yes	Yes	No	No	No	2x16x6;3	NA		—	
RHOADES	SW5x4	RF switcher	—/—	—/—	5/4	Yes	—	—	No	No	No	2x12x10;5	\$195		—	
SCI-TECH	142TIBEC	Time base equalizer, corrector	2/2	—/—	—/—	No	Yes	No	No	No	No	2x17x13;10	\$3,995		Genlocks 2 play-back sources	
TEAC	AV-200	A/V controller	8/6	8/6	2/1	No	Yes	Yes	No	No	No	3x17x12;8	NA		—	
TEAC	AV-550D	A/V controller	4/4	4/4	2/1	Yes	No	Yes	No	No	No	2x17x12;10	\$600		Wipe generator, Dolby Surround, amplifier	
VIDEO LINK	XL400	RF switcher	—/—	—/—	4/3	Yes	No	No	No	No	No	3x8x5;3	\$200		—	
VIDEONICS	Direct Ed	Remote editor	—/—	—/—	—/—	No	No	Yes	No	Yes	No	3x9x10;5	\$499		Digitally combines multiple A/V sources with titles on one tape	
VIDEO TECHNICA	VT9000	Fader/editor	2/4	2/4	—/—	Yes	Yes	Yes	No	Yes	No	4x11x9;5	\$300		—	
VIDEO TECHNICA	VT9000M	Fader/editor	2/4	2/4	—/—	Yes	Yes	Yes	No	Yes	No	4x11x9;5	\$350		Anticopy coding stabilizer	
VIDICRAFT	AVS-100	A/V switcher	4/4	4/4	—/—	Yes	Yes	Yes	No	No	No	3x17x8;8	\$400		Vertical interval switching	
VIDICRAFT	ED-100	Digital editor	1/1	2/1	—/—	No	No	Yes	Yes	No	No	3x16x8;6	\$300		Digital processing	

CHARACTER/EFFECTS GENERATORS

MANUFACTURER	MODEL NO.	VIDEO INPUTS/OUTPUTS		AUDIO INPUTS/OUTPUTS		WIPES	FADES	COLORS	DIGITAL EFFECTS	VIDEO SWITCHING	AUDIO MIXING	DISTRIBUTION AMP	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE	COMMENTS
ARCHER	15-1274	2/2	2/2	Yes	Yes	1	No	No	No	—	2x10x6;NA	\$90	—		
MFJ	MFJ-1480B	2/1	2/2	No	No	15	No	No	No	No	14x4x8;5	\$600	Additional fonts, computer interface (RS-232) available		
SCI-TECH	SEG-11	2/1	—/—	Yes	Yes	No	No	Yes	Yes	Yes	2x5x8;2	\$524	Additional fonts available		
SCI-TECH	SEG-21	2/1	—/—	Yes	Yes	No	No	Yes	Yes	Yes	2x5x8;2	\$824	Additional fonts available, built-in Genlock for consumer cameras		
SCI-TECH	SEG-31	2/1	2/1	Yes	Yes	No	No	Yes	Yes	Yes	2x8x5;2	\$974	Additional fonts available		
SHOWTIME	VC1	2/3	—/—	No	No	9	No	No	No	No	4x4x14;3	\$350	Color bars, art patterns		
SHOWTIME	VSEC Creator	4/2	4/4	Yes	Yes	—	No	Yes	Yes	No	4x7x14;NA	\$550	Edit preview output		
SHOWTIME	4AB1 Editor	4/2	4/4	Yes	Yes	18	No	Yes	Yes	No	4x7x14;5	\$400	Edit preview output		
SONY	XVT500 XVT600	2/2	2/3	No	No	8	Yes	Yes	Yes	No	2x17x13;9	NA	Still-picture digitizer with memory, optional mouse (GB-6)		
VIDICRAFT	SEG200	2/1	2/1	Yes	Yes	Yes	No	Yes	No	No	3x17x10;8	\$530	Auto or manual transitions, auto A/B switching		

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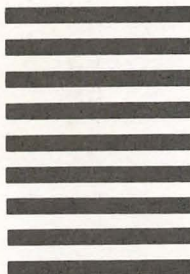
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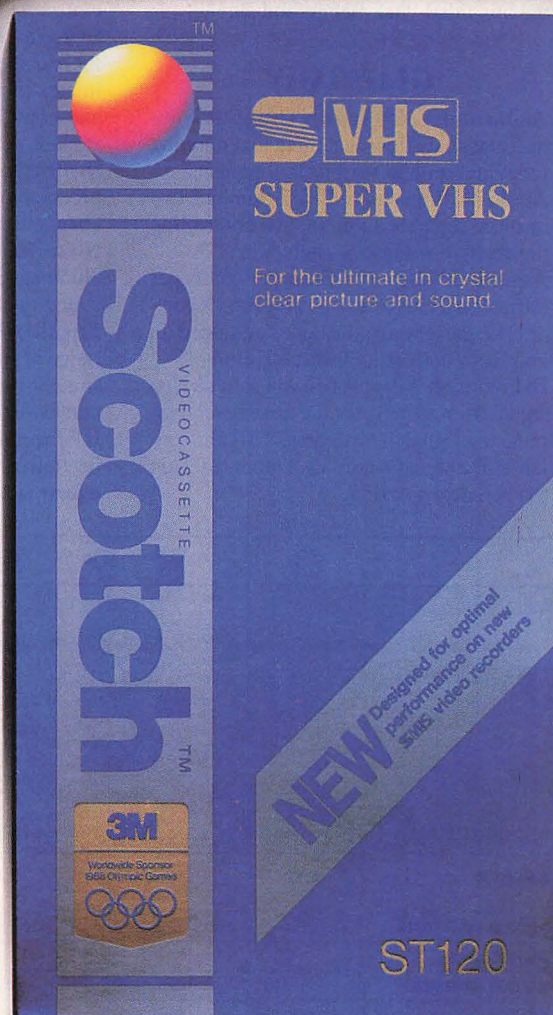
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first, read the glossary and the accompanying product listings—and be sure to consult the box titled “Ask Before You Buy . . .”

GLOSSARY

Audio and Video Inputs/Outputs: Connections that allow switching and dubbing (copying) among various components.

Audio Mixing: The ability to combine two or more separate audio inputs, controlling the relative volume of each.

Amplifier/Watts Per Channel: Watts per channel is a measure of an amplifier's power. The more watts, the better equipped an amp is to deliver undistorted volume.

Distribution Amp: When you split a video signal from a single source up to several inputs, the signal deteriorates. This amp enlarges the signal—making it more resistant to such deterioration.

Dolby Surround/Surround Sound: The former, a patented circuit, decodes a special audio track (found on many videocassettes) to provide a third channel of sound for rear speakers. The latter closely approximates these effects. Additional speakers and amplification are needed to take full advantage of either surround option.

Synthetic Stereo: This type of circuitry processes monaural audio to simulate two-channel stereo separation.

Noise Reduction: Circuitry designed to eliminate unwanted noise without affecting sound quality.

Equalization: An equalizer breaks the full range of audible frequencies into separate, smaller ranges, and allows you to boost or attenuate the volume of each range.

RF Inputs/Outputs: These allow the connection of video sources through an RF (antenna) jack.

A/B Switcher: This allows the input of two different sources (usually via RF jacks), which can then be selectively routed through one output.

Edit Control: This refers to the ability to command two or more VCRs to position tapes at prespecified locations, for dubbing onto a third machine.

Wipes: A special effect in which one image is replaced by another in a smooth vertical or horizontal transition.

Fades: Fading in means smoothly changing from black to a chosen video image. Fading out is the reverse process.

Colors: Some effects generators are able to produce a variety of solid colors, for use as backgrounds and other functions.

Video Enhancement: This circuitry adds detail, brightness and contrast.

Video Processing: Processors alter the colors of the

Continued on page 144

SOUND PROCESSORS

MANUFACTURER	MODEL NO.	STEREO	AUDIO INPUTS/OUTPUTS	VIDEO INPUTS/OUTPUTS	AUDIO MIXING	AMPLIFIER (watts per channel)	DISTRIBUTION AMP	DOLBY SURROUND	SURROUND SOUND	SYNTHETIC STEREO	NOISE REDUCTION	EQUALIZATION	DIMENSIONS: WEIGHT (HxWxD, to nearest inch; pounds)	PRICE	COMMENTS
ARCHER	I5-1279	Yes	2/2	—/—	No	10	No	Yes	Yes	No	Yes	No	3x10x10;NA	\$130	Surround processor
AUDIO CONTROL	Video Soundtracker	Yes	1/1	—/—	No	—	No	No	Yes	Yes	Yes	Yes	3x17x6;6	\$159	Audio comb filter
AUDIONICS	SD-3	Yes	2/6	—/—	No	40	No	Yes*	Yes	Yes	Yes	Yes	3x17x12;11	\$795	Wireless remote
AUDIO SOURCE	SSI	Yes	1/2	—/—	No	15	No	Yes	Yes	Yes	Yes	Yes	3x17x11;8	\$300	—
CANON	SP-10	Yes	2/2	3/3	No	—	No	Yes	Yes	No	No	No	3x17x10;6	\$369	—
dbx	CXI	Yes	5/3	2/1	No	—	No	Yes*	Yes	Yes	No	Yes	NA	\$1,500	3 delay settings
FOSGATE	DSM3602	Yes	5/8	5/5	No	—	No	Yes†	Yes	Yes	Yes	Yes	3x17x12;12	\$995	Wireless remote
FOSGATE	DSM3602AG	Yes	5/8	5/5	No	40	No	Yes†	Yes	Yes	Yes	Yes	3x17x12;12	\$1,195	Wireless remote
FOSGATE	DSM3603	Yes	2/6	—/—	No	40	No	**†	Yes	Yes	No	Yes	3x17x12;12	\$495	—
FOSGATE	DSM3604	Yes	2/6	—/—	No	40	No	Yes†	Yes	Yes	Yes	Yes	3x17x12;12	\$795	Wireless remote
MEMOREX	DS-10	Yes	3/2	—/—	No	15	No	Yes	Yes	Yes	Yes	Yes	3x10x10;18	\$130	14 speaker outputs
RECOTON	V622	Yes	1/1	—/—	No	—	No	No	No	Yes	Yes	No	2x12x6;3	\$150	Spatial enhancer
RECOTON	V623	Yes	1/1	—/—	No	15	No	No	No	Yes	Yes	No	3x12x6;5	\$200	Spatial enhancer
RHOADES	P-250DL	Yes	2/2	—/—	No	—	No	Yes	Yes	Yes	No	No	2x12x7;NA	\$250	—
RHOADES	TA-300	Yes	2/—	—/—	No	16	No	No	No	Yes	No	No	3x3x2;NA	\$80	—
RHOADES	TA-450	Yes	3/—	—/—	No	16	No	No	No	Yes	No	No	3x9x7;NA	\$130	—
RHOADES	TA-1001	Yes	1/1	—/—	No	5	Yes	Yes	Yes	No	No	No	2x8x6;NA	\$130	—
SANSUI	AV-C10	Yes	1/2	4/4	No	15	No	No	Yes	Yes	No	Yes	3x7x10;10	\$220	—
SANSUI	DS-77	Yes	2/2	1/1	No	10	Yes	No	Yes	Yes	No	No	3x17x10;9	\$400	—
SHOWTIME	3000	Yes	7/4	—/—	Yes	—	Yes	No	No	Yes	Yes	Yes	4x16x7;8	\$750	Reverb, flanging, chorus effects
SHOWTIME	VV3774	Yes	2/10	2/10	Yes	—	Yes	No	No	No	No	No	4x8x8;6	\$440	—
SHURE	AVC20	Yes	5/6	3/4	No	30	No	Yes	Yes	Yes	Yes	No	4x17x13;21	\$599	Wireless remote
SHURE HTS	HTS5000	Yes	2/1	—/—	No	—	No	Yes	Yes	Yes	No	No	2x17x15;12	\$749	—
SHURE HTS	HTS5200	Yes	2/1	—/—	No	—	No	Yes	Yes	Yes	No	No	2x17x15;12	\$1,000	Wireless remote
SURROUND SOUND	M-360	Yes	1/3	—/—	No	15	No	Yes	Yes	Yes	No	No	3x12x7;6	\$290	—
SURROUND SOUND	SSI-360II	Yes	7/6	—/—	No	45	No	Yes	Yes	Yes	No	No	3x17x13;16	\$390	—
SURROUND SOUND	SSI-720	Yes	2/6	—/—	No	—	No	Yes	Yes	Yes	No	No	2x17x8;9	\$600	Full logic decoding
TEAC	AV-D50	Yes	1/1	—/—	No	—	No	No	No	No	No	No	3x17x12;9	NA	Digital delay effects
TEAC	AV-450D	Yes	4/4	4/4	No	12	No	Yes	Yes	Yes	No	No	2x17x12;10	NA	—

* Dolby Pro logic. ** Dolby compatible. † Center channel out.

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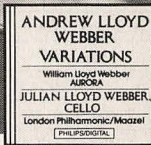
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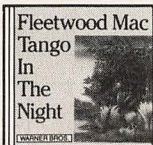
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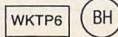
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CURTIS MATHES	KG-200	Yes	Yes	—	1	—	—	NA
ORA	SDX1	Yes	Yes	Ch. 3	2	—	—	\$179
PROTON	690	Yes	Yes	—	1	—	—	\$150
QUASAR	DC4300YA	Yes	Yes	2 sets audio	2	—	—	\$150
RCA	BSA020	—	—	VCR, TV	2	—	—	\$160
RECOTON	FRED I	No	Yes	Probe	2	—	—	\$150
RECOTON	FRED II	No	Yes	Probe, Ch. 3/4	2	—	—	\$180
RECOTON	FRED III	No	Yes	Probe, Ch. 3/4	1	1	12	\$200
RHOADES	TE-800	No	Yes	1 set audio	1	—	—	\$150
SEARS	5439	Yes	Yes	—	1	—	—	\$100
SONY	MLV-1100	Yes	Yes	1 set audio	1	1	5	\$200
ZENITH	CV524	—	—	Yes	2	—	2	\$180
ZENITH	S26*	—	—	—	2	—	—	NA

* Works only with Zenith TVs and VCRs.

MISCELLANY

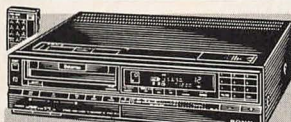
MANUFACTURER	MODEL NO.	DESCRIPTION	DIMENSIONS; WEIGHT (HxWxD, to nearest inch, pounds)	PRICE
ARCHER	15-1273	RF converter	2x3x5;NA	\$25
ARCHER	15-1289	Video remote-control extender	1x4x3;NA	\$50
ARCHER	15-1290	3-input video source distributor	2x7x6;NA	\$50
BP	V-4801	RF switcher	1x7x5;2	\$20
BP	V-4802	Control center	3x10x3;5	\$20
BP	V-4804	Switcher	2x15x7;2	\$40
DRAKE	PRC/U	41-key universal remote control with 30-foot range	2x7x1;¾	\$120
EL MAR	M-12T	Wired VCR transceiver system	2x6x4;4	\$90
EL MAR	M-22T	Additional receiver components for M-12T	2x6x4;4	\$50
GE	RRC500	Control central programmable remote control	1x3x7;NA	\$100
GE	RRC600	Control central programmable remote control	2x3x9;NA	\$150
MEMOREX	CP8	Universal remote control with 5-day/7-event timer	1x3x9;⅙	\$100
MFJ	1410	4-input A/V distribution amplifier, switcher	2x6x6;NA	\$100
MONSTER CABLE	Zapit	Remote-control power booster	NA	\$25
ONKYO	RC-AV1M	100-function universal programmable remote control	1x3x7;½	\$120
RABBIT	Double Play	TV PIP generator	3x12x8;NA	\$229
RABBIT	VCR Rabbit	Wired VCR transceiver system	3x7x5;NA	\$90
RCA	AH046	1x4 distribution amplifier	6x11x2;1	\$20
RCA	AT003A	Converter, makes TVs or VCRs cable-ready	6x8x3;2	\$36
RCA	AV019	RF switcher and signal booster	10x14x4;3	\$120
REALISTIC	15-1901	Universal remote control with 5-day/7-event timer	NA	\$100
RHOADES	CPX-1	Replaces RF switchers by placing RF inputs on VHF channels	2x16x10;NA	\$230
SANYO	RBUI	87-function universal remote control	1x3x7;½	\$100
SHOWTIME	GP1	Gensync camera power supply	4x4x7;3	\$330
VIDEOLINK	XL170	Remote-control extension system	1x6x5x2	\$70
ZENITH	PCC	Universal remote control	NA	\$40

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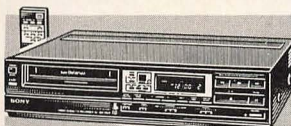
Sony Video Recorders



Sony SL-HF650 SuperBeta Hi-Fi Stereo Video Recorder

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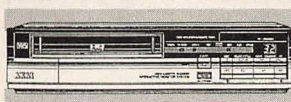
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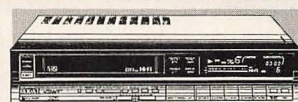
Akai Video Recorders



Akai VS-270U VHS HQ Video Recorder

- HQ picture circuitry with Comb Filter
- Wireless remote • On-screen programming
- 32-presets • Cable ready • 6-event/14 day

Sale Price **\$269⁹⁵** LIST \$399

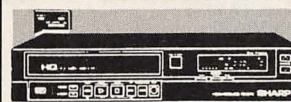


Akai VS-555U VHS HQ Hi-Fi Stereo Video Recorder

- HQ circuitry • Cable ready MTS/SAP stereo tuning • 14 day/6 event on screen programming • Direct access wireless remote • Black finish

Sale Price **\$499⁹⁵** LIST \$849

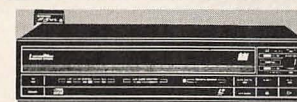
Video Specials



Sharp VC-7844U VHS HQ Cable Ready Video Recorder

- Hi-Tech 4-head system • Double slow motion wireless remote control • 14-day/2-event programmable timer • Cable ready tuner • Front loading design • Black finish

Sale Price **\$219⁹⁵** LIST \$329

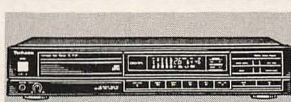


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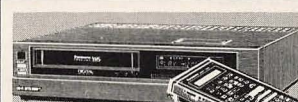


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Panasonic Video Recorders



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Sale Price **\$799⁹⁵** LIST \$1400



Panasonic PV-4700 Four Head VHS HQ Video Recorder

- Hi-Tech 4-head system • Double slow motion • Omnisearch • 100 channel quartz tuner • 7-day/2-event • HQ high quality video system • Wireless remote • Black finish

Sale Price **\$299⁹⁵** LIST \$425



Panasonic PV-4760 VHS 4-Head Hi-Fi Stereo Video Recorder

- Hi-Fi stereo sound • MTS/SAP stereo tuner • Double slow motion • Omnisearch • On-screen display • 155 channel quartz tuner • 21-day/8-event • Wireless remote • Black

Sale Price **\$499⁹⁵** LIST \$699



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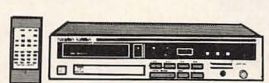
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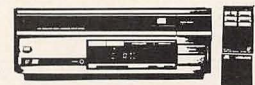
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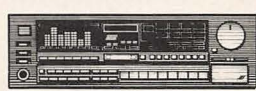
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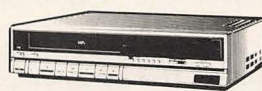
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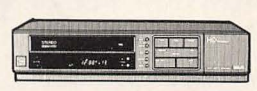
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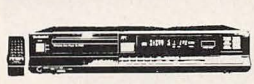
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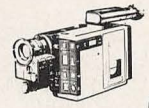
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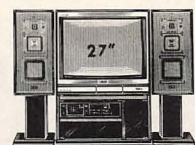
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Mitsubishi's Latest Giant



SUMMARY

Mitsubishi Rear-Projection Monitor/Receiver, Model VS-683R

In terms of video performance, this giant monitor/receiver is one of the best we've seen or tested. It's certainly got the biggest screen size—60 inches, diagonally measured. When properly positioned in a living room, the VS-683R really makes you feel as if you've brought a movie theater into your home. (With tiny multicinemas being sliced out of former moviehouses, this home screen isn't much smaller than those you sometimes see in an actual "theater.")

The keys to the picture quality of the set are its exceptional brightness (143 footlamberts) and its great video frequency response—5.5 MHz, for a horizontal resolution of 440 lines. The clarity and detail of this rear-projection set is indeed outstanding. An added plus for videophiles is the presence on the rear panel of an S-connector for S-VHS VCRs; combined with the set's excellent video quality, this connector makes the VS-683R truly "S-VHS-ready."

Audio performance of this monitor/receiver was mixed. Performance of the amp as measured through the audio output jacks and external speaker terminals was quite good; reasonably efficient external speakers will benefit from the substantial 18-watts-per-channel power output. The flat frequency response from the audio outs and speaker terminals will do justice to VHS or Beta Hi-Fi audio tracks or the digital soundtracks of laser discs. As has often been the case, however, troubles in audio performance showed up in the built-in MTS decoder (which receives stereo broadcast transmissions). Stereo frequency response was not much better than what you'd get from an AM transistor radio—even mono soundtracks passed through the decoder sounded poor. When you use this set, it might be advisable to access stereo broadcasts through the MTS decoder of your VCR (assuming it's equipped with one) rather than the VS-683R built-in decoder. All that said, what remains is that this giant rear-projection set delivers terrific picture quality—the stuff dream A/V systems are made of.

Features

The tuner of the VS-683R can receive a total of 181 channels—VHF, UHF, and mid-band, superband and hyperband cable channels. You can program the channels you get in your area into the set's memory for sequential access. Of course, the set also allows direct access of channels through number keys on the front panel or remote control. You can also program the set to turn itself on two times a week at specific times or at the same time every day of the week. Programming this set is a fairly easy task, since on-screen displays guide you through each function step by step. The set can also be programmed to turn itself off after a preset time interval. You can lock out two channels that you don't want your children

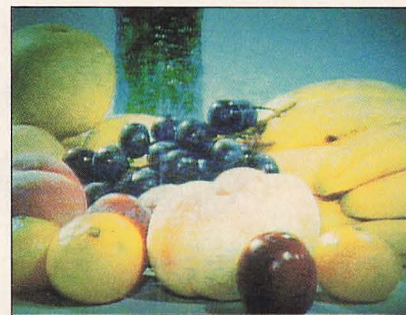


Fig. 1. Fringe area reception.

to watch. These channels can be unlocked by means of a four-digit code. The set also has a mute button that turns off the sound without affecting the picture.

There are two antenna inputs on the VS-683R; you can hook up a TV antenna in addition to your cable service. An "expansion" button provides simulated stereo sound in the absence of stereo broadcasts. Two sets of video and stereo audio inputs are on the back panel, as are a set of outputs.

Controls

Once you've set up this rear-projection set, you'll rarely need to operate the controls on the front panel, since they're duplicated (for the most part) on the remote control. This remote control also operates many Mitsubishi VCRs. Ten number keys on the remote call up TV channels; two of these keys do double duty when programming the set, designating the days of the week. The more standard functions of the remote are power, volume adjustment, muting, antenna input selections, on-screen display, stereo/SAP/mono selection, etc.

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IVE-200	CALL	SEG-200	CALL

SHOWTIME

VSEC-1	CALL	7010	CALL
GP-1	CALL	SM-1R	CALL
VC-1	CALL	2000	CALL
7100	CALL	277	CALL
1700 COPY GUARD	CALL		

HYBRID 8	CALL		
Surround Sound	CALL		

CD PLAYERS

JVC		PIONEER	
XLV-250	139.95	PD-M-40	219.95
XLM-500	314.95	PD-M-50	249.95
FISHER	CALL	PD-M-60	309.95
SONY			
Sony D10	234.95	PD-4050	139.95
DT-3	169.95	PD-6050	204.95
DT-3	209.95	PD-7050	254.95

FISHER, TECHNICS
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HSJ-700	134.95	WM-F 100	109.95
HSJ-600A	149.95	WM 100	79.95
HSJ-350	84.95	WM-F 73	89.95
JVC	CALL	WM-F 200	154.95
SANSUI	CALL	WM-06C	264.95

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SONY ICF 2010	249.95
SONY ICF 7600A	89.95
SONY ICF 7600D	169.95

VIDEO TAPE T120/L-750

T120	2.79	L750 HG	3.89
Sony L500	3.09	Fuji T120	3.59
Sony L750	3.39	T120 SHG	4.95
L750 UHG	4.69	HRX 451	7.85
PRO L500	6.05	Maxell T-120	3.79
8mm-90	6.69	T-120 HGX	4.39
8mm-120	6.99	T-120 Gold	5.49
VHS-C	3.99	RX PRO T-120	6.79
TDK-T120	3.60	Scotch-EG	2.99
T-120 EHG	4.50	EG Plus	4.39
TDK-T120 Hi-Fi	4.49	Scotch-EXG	6.25
TDK-T120 Pro	6.80	EXG-Hi-Fi	6.25
Konica	CALL	EXG-Camera	7.50
KODAK PRO	CALL	EXG-PRO	7.99

AutoFocus SLR w50/1.8	239.95
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AUDIO TAPE

Maxell XLI-60	1.45	MX-90	2.35
XLI-90	1.59	TDK SA-60	1.25
XLI-160	1.65	TDK SA-90	1.55
XLI-90	1.95	TDK AD-90	1.25
UDS II-90	1.19	SAK-90	2.09
Scotch C-90	1.15	MA-90	2.79
XS II-C-90	1.75	MA-X-90	3.05
XS M IV-C-90	3.19	MA-R-90	5.45

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VA-8025	99.95	KXT-3842	94.95
VA-8045	123.95	KX-T2135	63.95
VA-8465	74.95	KX-T2345	43.95
VA-8405	69.95	KXT-2422	114.95
KXT 1412	54.95	KX-T2622	124.95
KXT 1427	89.95	KX-T2620	99.95
KXT 1622	65.95	KX-T2420	94.95
KX-T3160	124.95	KXT-2131D	82.95
KXT-1624	72.95	KXT-3150	99.95
KXT 3822	64.95	KXT-3835	74.95

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PC-3	389.95	PC-25	749.95
PC-5	449.95	PC-5L	509.95
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------------------	-------

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212VF	74.95	3135	179.95
322VF	124.95	3127	49.95

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Camcorder	49.95	Tripod Bag	17.95

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12 Piece Package

1. PV 100
2. Battery
3. Charger
4. Strap
5. Blank Tape
6. Lens Cap
7. A/V Adaptor
8. Lens Shade
9. Tripod
10. Head Cleaner
11. Dub Cables
12. Handle

AG 155 1029.95

AG 160 1129.95

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12 Piece Package

1. CPR-100
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3. Charger
4. Strap
5. Blank Tape
6. Lens Cap
7. A/V Adaptor
8. Lens Shade
9. Tripod
10. Head Cleaner
11. Dub Cables
12. Handle

RCA CMR 400 CALL

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PRO-TRIPOD

- Heavy Duty Legs
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- Quick Release
- Opens to 73"

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35-70	84.95	28-85AF	164.95
35-135	144.95	35-105	124.95
70-210	114.95	75-300	159.9

this one uses three separate CRTs. Behind the front panel of the set are the controls for the horizontal and vertical positioning of the blue and red portions of the picture for perfect color registration with respect to the green CRT, which is fixed. Also on the front panel are controls for fine tuning, vertical hold and some secondary controls that are not found on the remote control.

The rear panel of the set has the terminals mentioned earlier. There's also a pushbutton for selecting external or internal speaker operation, as well as spring-loaded speaker terminals to connect external speakers.

Finally, the rear panel also has an "S-video in" terminal. This pin connector accepts the separate luminance (brightness) and chrominance (color) signals from the S-VHS VCRs now hitting the market. While

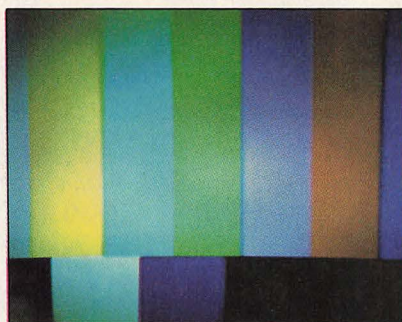


Fig. 2. Color quality: good.

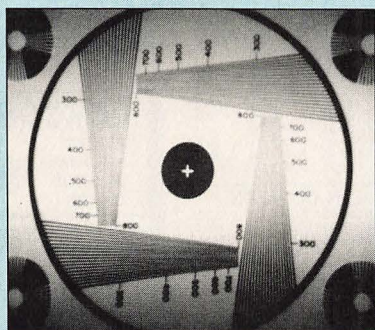
such decks offer vastly improved horizontal resolution through the direct video input, this special connector provides maximum benefit in terms of reduced color crosstalk, as well as better color reproduction.

LAB MEASUREMENTS: Mitsubishi Monitor/Receiver Model Number: VS-683R Serial Number: M009

VIDEO SECTION

MAXIMUM USABLE LUMINANCE	143 Footlamberts
RESOLUTION (horizontal/vertical)	440/400
CONVERGENCE (center/corners)	0/.5%
VIDEO FREQUENCY RESPONSE	5.5 MHz
INTERLACE	60/40
TRANSIENT RESPONSE	Excellent
BLACK LEVEL RETENTION	100%
COLOR QUALITY	Very Good

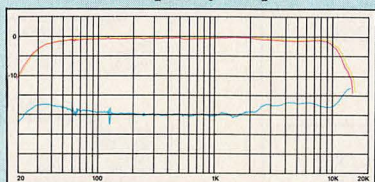
Resolution



AUDIO SECTION

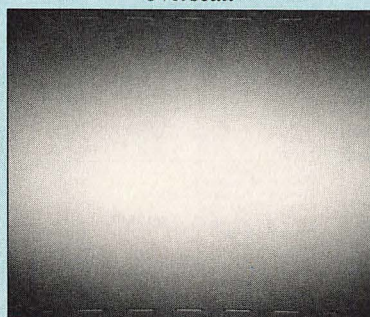
SIGNAL-TO-NOISE RATIO (at 1,000 uV, A-weighted)	
Stereo (left/right)	47.5/48.4 dB
SAP	63.3 dB
Mono	47.8 dB

MTS Frequency Response



TOTAL HARMONIC DISTORTION (at 1 kHz, -20 dB)	
Stereo (left/right)	.3/.2%

Overscan



SAP	1.1%
Mono	.3%

FREQUENCY RESPONSE

(at -20 dB, 100% modulation)	
Stereo	29 Hz to 11 kHz
SAP	20 Hz to 5 kHz (+ or -5 dB)
Mono	30 Hz to 3.5 kHz

CHANNEL SEPARATION

(at 1 kHz, 100% modulation left/right)	19/18.5 dB
---	------------

AMPLIFIER SECTION

MAXIMUM OUTPUT

(for 3% harmonic distortion)	
Audio Output	2.8 Volts
Speaker Output (8 ohm loads)	18 Watts

TOTAL HARMONIC DISTORTION

(1 kHz at -10 dB)	
Audio Output	.1%
Speaker Output	.6%

SIGNAL-TO-NOISE RATIO

(A-weighted)	
Audio Output	61.9 dB
Speaker Output	55.1 dB

FREQUENCY RESPONSE

Audio Output	20 Hz to 20 kHz
Speaker Output	28 Hz to 20 kHz

ADDITIONAL DATA

PICTURE SIZE	60 Inches (diag.)
POWER REQUIREMENTS	170 Watts
DIMENSIONS (HxWxD, in inches)	59x61x38
WEIGHT	NA
SUGGESTED RETAIL PRICE	\$4,400

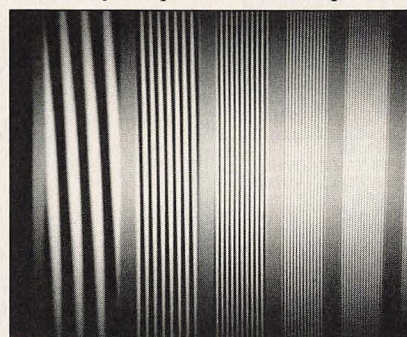
All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

Test Results

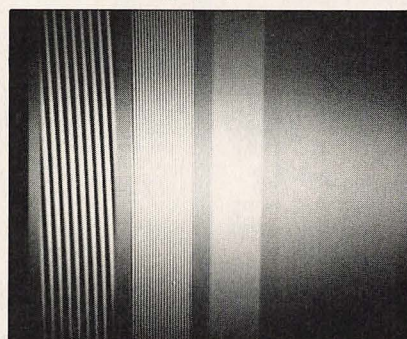
The excellent 5.5 MHz video frequency response, translating into 440 lines of horizontal resolution, was responsible for the excellent clarity and detail of the video picture. In addition, there was the brightness of the set, a substantial 143 footlamberts. Color quality was good; like other rear-projection sets, the color was not quite as accurate or saturated as you'd get from a direct-view set. Still, it was more than acceptable. There was no measurable overscan employed, so you'll see every bit of a standard broadcast picture—not even the most extreme edges of the picture are cut off on this set.

The sensitivity of the TV tuner was excellent, producing clear TV pictures even in fringe area reception (illustrations: see Figs. 1-4 and chart).

Audio frequency response was virtually flat across the entire range of hearing when it was measured via the speaker outs or the line level audio outs. But when audio signals were passed through the MTS decoder and unscrambled for stereo or SAP, frequency response dipped badly. Stereo separation was barely adequate—19 dB of separation



Figs. 3, 4: Frequency response at low (top) and high frequencies.



in the left channel when measured at 100% modulation. The very poor frequency response obtained in the SAP and mono modes (going out only to 7 kHz in SAP, 3.5 kHz in mono) seemed to be due to a misalignment of the MTS circuitry rather than a design fault. It could probably be corrected by factory adjustment of the circuitry.

We've encountered these problems with built-in MTS decoders before. Aside from this, however, the VS-683R has achieved an important advance in projection TV technology.

—Len Feldman

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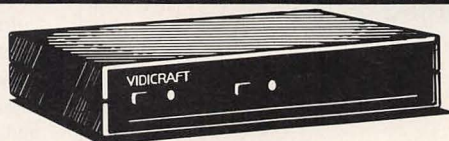
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Gold Tip Hook Up Kit for use with copyguard eliminator

\$15

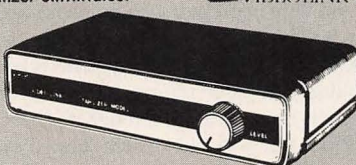
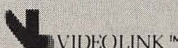
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- Color Shifts
- Picture Jitters
- Picture Roll



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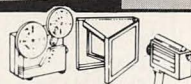
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9614 JVC VHS-C	...	\$39.95
1215 RCA 220, 300	...	\$49.95
1217 RCA VHS-C	...	\$49.95
NP22 Sony 8mm	...	\$29.95

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150 Charges
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Multivision's Super Switcher



SUMMARY

Multivision Digital Video Controller, Model 1.1

Most start-up companies begin by producing a moderately priced product and follow it up with more elaborate ones. Multivision has chosen the opposite tack; its Model 1.1 is a scaled-down version of their very first product, the Model 3.1. The 1.1 is a video controller that lets you enjoy digital PIP (picture-in-picture) without having to replace your current TV with a digital model.

When we tested the 3.1 (May '87 *V/R*), we were impressed with its innovative design and sophisticated features. Unfortunately, it fell short in certain important performance areas. Multivision's claim that it has worked out its production problems is borne out by the fine performance of the 1.1. Hooking your video sources into the 1.1 will not in any way degrade the video or audio signals that are passed through it. That conclusion was confirmed by the results of APEL's test of the 1.1, which showed excellent video and audio characteristics.

The makers of this device stress its use as an inexpensive means of providing PIP. We'd like to add that even if you're not grabbed by the digital effects, the 1.1 would serve as a great central control unit, thanks to its many video and audio input features and its ability to switch among them. All of the model's features are accessed by the remote control, which is one of the most ergonomically sound we've ever encountered. The front of it has a section that's tilted downward (much like the nose of the Concorde); this allows you to aim the remote while still keeping your eye on its pushbuttons. All in all, Multivision's second go-around indicates that the company is on solid ground and knows what video enthusiasts want.

Features

The Multivision 1.1 puts a second, inset picture inside your TV screen from a separate video source (VCR output, videodisc player or videocamera, for example). It also provides switching for up to four different video sources. Among the digital video capabilities: You can watch two channels simultaneously, watch one show while monitoring and recording another on your VCR, freeze the action on the small inset picture or swap the full-screen picture with the inset picture. Concerned parents might want to set up a videocamera in their infant's room and monitor the baby on the inset picture while they watch another program on the main screen.

You can monitor audio from both the main and inset pictures, but not simul-

aneously. The sound can be muted altogether if you like. The inset picture can be viewed in what Multivision calls the strobe mode—pictures are captured and frozen for a period determined by the "scan rate" button, which varies the strobe rate in four steps from 1½ seconds to 12 seconds. The size of the inset picture is variable, going from between ⅓ to ⅓ the size of the main picture. The inset picture can be moved to almost any place on the main screen. The color intensity and hue of the inset picture can also be changed via the remote.

In addition to the various audio and video program sources that can be connected to the 1.1, this model has provisions for an audio signal processor (a noise reduction system, for example) and a video processor (such as a color or detail enhancer) in se-

ries with what A/V signals are passing through the device. If several program sources are connected to the inputs, there's a scan button that shows what's going through which input, one by one. This scan button also has an adjustable rate.

Controls

There are no visible controls on the Multivision 1.1, just indicator lights. These tell you when a command from the remote control has been received, whether video or audio processor signal loops have been patched into the system and which of the four sets of inputs has been selected. Three colored lights beneath each input number correspond to the colored buttons on the remote, so you can tell at a glance which input is going to the large picture, which audio input is associated with that main picture and which video input is directed to the inset picture.

As for the handheld remote, you wouldn't imagine from first glance just how multifunctional it is. Aside from the 12-input selector buttons (that's the four inputs times three options: main picture, inset picture and audio), there are only a dozen or so additional buttons. The trick is that some of these buttons do double duty, performing primary functions on their own, and secondary functions when they're pressed in tandem with another button (similar to the way typewriter or computer keys work with the shift key). Primary functions include: changing inset

LAB MEASUREMENTS:

Multivision Digital Video Controller

Model: **Multivision 1.1**

Serial Number: **SP753**

VIDEO SECTION

SIGNAL-TO-NOISE RATIO

Luminance (100/50/10 IRE) 61/55.4/55.5 dB
Red-Field Chroma (AM/PM) 73/68.5 dB

FREQUENCY RESPONSE

At 2.0 MHz -1 dB
At 3.0 MHz -3 dB
At 3.58 MHz -3 dB
At 4.2 MHz -5 dB

PIP PICTURE RESOLUTION 286 Lines

AUDIO SECTION

0 dB REFERENCE LEVEL

(1 kHz, 3% THD) 2.6 Volts

HARMONIC DISTORTION

(at -10 dB) .01%

SIGNAL-TO-NOISE RATIO

74.9 dB

FREQUENCY RESPONSE

Better than 20 Hz to 20 kHz

ADDITIONAL DATA

POWER REQUIREMENTS 14.5 Watts

WEIGHT 5.9 Pounds

DIMENSIONS

(HxWxD, in inches) 2¼x17x10¼

SUGGESTED RETAIL PRICE \$329

All measurements and charts supplied by APEL (Advanced Product Evaluation Laboratory).

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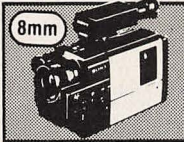
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Video Reviews

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PLATOON ★★★★★

Tom Berenger, Willem Dafoe, Charlie Sheen. Directed by Oliver Stone. 1986. MPAA: R. (HBO cassette, Hi-Fi stereo, 120 min., \$99.95)

By Clive Barnes

Now that the smoke of the acquisition battle has seemingly cleared and HBO Video has declared itself the winner (see "The *Platoon* Wars," September '87 VR), what kind



Thinking man's Rambo—triumphant.

of prize has the victor won? How well does Oliver Stone's Oscar-winning, small-budgeted, big-hearted, blockbusting epic emerge on the home screen?

Though the sound, fury and widescreen vision of spectacular war movies do not always look "at home" at home, rest assured that *Platoon* is positively triumphant. It might even gain from the intensified focus—for this thinking man's *Rambo* needs most of all the space of the inner mind for its cryptic pungency to emerge and flower.

It also—and this might affect your decision whether to buy or rent—virtually demands to be seen more than once. This is no simple entertainment to bridge the gap between dinner and bed.

The greatest war movies—from *All Quiet on the Western Front* through *Paths of Glory*

to *Full Metal Jacket*—have traditionally offered moral homilies, however disguised, interspersed with scenes of battle, however stylized. In *Platoon*—at least until the lame-ly homiletic ending, which is the movie's one flaw—Stone is giving us a shared experience of war.

It starts in a yellow haze at an airport somewhere in Vietnam as new recruits to the battles arrive from the States. One of them, played by Charlie Sheen, takes the role of the movie's sometime narrator and, more important, the viewer's point of personal reference. His first sight is of turmoil and body bags. He has no idea, except in the most general terms, what is happening. It is Stone's risk and triumph that neither do we. The movie starts as an exercise in grim and blood-torn chaos—and in this way we are not shown the war in terms of fancified and barely fictionalized newsreels. We are objectively thrown into it—and, like Sheen himself, we have to sort it out.

Eventually an unspoken theme does emerge. Fantastically, as in a medieval morality play, there is even a good and evil angel (the dope-happy, saintly sergeant played by Dafoe and the viciously scarred sergeant played by Berenger) fighting for Sheen's immortal soul and America's conscience. But even when the theme is stressed, it runs as a thread to the total and—what's the word?—unshielded fabric of the war. The moral blindness of war, the idiocy even of its courage, stands unjudgmentally exposed.

The performances—watch out especially

for Kevin Dillon's boy-killer—are as faultless as the cinematography. A war is revealed, a tribute paid, a lesson underlined. *Platoon* deserves to countermarch through our national consciousness on home video as forcefully as it did theatrically.

STAR TREK IV: THE VOYAGE HOME ★★★★★

William Shatner, Leonard Nimoy, DeForest Kelley, Catherine Hicks. Directed by Nimoy. 1986. MPAA: PG-13. (Paramount cassette, Hi-Fi stereo, 119 min., \$29.95; LV disc, stereo, \$39.95) □

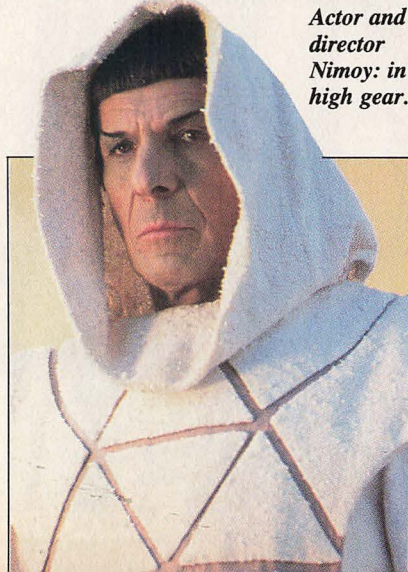
By Jeffrey Lyons

Star Trek IV belies the axiom that the higher the Roman numeral after a title, the worse the movie will be. For this may indeed be the best of the *Star Trek* lot—a gentle, nonviolent, beautifully filmed story set primarily in present-day San Francisco.

The movie begins, however, in the 23rd century. A mysterious space probe hovers near Earth, causing massive tidal waves and threatening the planet's survival. It turns out that the only language the probe understands is the lilting, tragic songs of the humpback whale. The big problem, we are told, is that the species is extinct. So Admiral James T. Kirk and his crew have to return to the late-20th century to find a pair of those creatures and bring them forward in time.

On videotape, the gorgeous special effects of *Star Trek IV* turn up bright and crisp and

Actor and director Nimoy: in high gear.



ABOUT THESE REVIEWS

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- ★ ★ ★ ★ OUTSTANDING
- ★ ★ ★ GOOD
- ★ AVERAGE
- ★ BELOW AVERAGE

almost jump out of the screen as the *Enterprise* hurtles back in time. Even though we've seen similar vistas in earlier movies, there's a glow about them here that I'd never imagined possible on a video screen.

Landing in an open field in San Francisco, Kirk and crew fan out into the city—and here's where the movie kicks into high gear. More than any of the earlier *Star Trek* movies, this one has a wonderful sense of humor. The odd aspects of contemporary life—punk haircuts, boom boxes, exact-change requirements on buses—seen through Kirk's and Spock's eyes makes for great fun and some delightful repartee.

Director Nimoy keeps his own role of Spock to a minimum, giving more attention to some of the supporting characters. Thus, Kelley, for example, steals the scene in which he examines the state-of-the-art medical machinery and tools at a local hospital. (Scoffing at the "primitive" equipment he sees, he says it reminds him of the Spanish Inquisition.)

For his part, Shatner looks like he's having the time of his life, interacting not only with his crew but also with the oddities of present-day San Francisco and its bizarre street people. When Hicks, as a marine biologist in charge of humpback whales at the local aquarium, coaxes Shatner into explaining his odd outfit and the unusual chatter on his pocket beeper, the movie assumes a delightful comedic style.

Star Trek IV has an intelligent screenplay with a subtle yet forceful ecological message, too. There's not one shot fired in anger. In fact, this is one of those sweet yet vastly entertaining movies that everyone, including the youngest Trekkie, will savor.

HOOSIERS ★★ ★

Gene Hackman, Barbara Hershey, Dennis Hopper. Directed by David Anspaugh. 1986. MPAA: PG. (HBO cassette, Hi-Fi stereo, 115 min., \$89.95) □

By Andrew Sarris

Rousing is the word for *Hoosiers*, a movie that does for basketball what *Rocky* did for boxing. Another similarity: the climactic white triumph in a sport in which blacks currently excel if not predominate. But then there is Larry Bird from French Lick, Indiana, not far from the fictional Hickory, Indiana, in which the basketball heroics of *Hoosiers* unfold. And if there is one state in which basketball has been a religion, it is Indiana.

The bare outlines of the plot cannot suggest the quality of this movie, particularly in its blue-ribbon casting. Hackman, for example, cannot be improved upon as a one-time Bobby Knight bully who finds redemption, love and humility in a jerkwater town with an abiding faith in its high school basketball team. Hershey plays an equally conventional antibasketball intellectual,

and Hopper is disarmingly affecting as a sentimentally drunken ex-coach.

The game of basketball has figured in movies before—and that's not counting the star turns of pro basketball stars in inner-city fantasies—but seldom if ever has a legitimate dramatic entertainment shown so much savvy in the coaching and playing of the game. What Hackman sets out to do with his raw, one-on-one Knicks-type players is to transform them into a team of unselfish snap-passing Celtics. The predictable obstacles to his iron discipline arise, but



Hershey, Hackman: blue-ribboners.

but there is never any real doubt that Hackman will lead his ragtag farm boys to the state championship over the bigger and blacker inner-city slickers. In all the hoopla over Hickory's triumph, there is at least a compassionate cut to a black player crying on the bench.

I don't want to make too much of the black-white issue. For one thing, Hackman's sensitive and vulnerable brand of macho takes the sting out of what's become cheaply calculating Middle American euphoria in the Age of Reagan. For another, the sport and spectacle of basketball transcend politics and sociology and even sex, of which there is precious little in *Hoosiers*. Hackman and Hershey manage to achieve a fine romance indeed, in between all the balletic choreography of the

basketball players. And the script is never verbosely didactic about game strategy, but you can see it in action all the same.

Videocassette quality is good, but you would be well advised to raise the sound (if the neighbors don't object) not only to share in the pulsating passions of the crowd, but also to pick up much of the incongruously soft-spoken throwaway dialog.

BLIND DATE ★★ ★

Bruce Willis, Kim Basinger, John Larroquette, William Daniels. Directed by Blake Edwards. 1987. MPAA: PG-13. (RCA/Columbia cassette, Hi-Fi stereo, 95 min., \$89.95; LV disc, stereo, \$29.95)

By Joanna Langfield

A fast-moving, solid example of a movie comedy seemingly made for video, *Blind Date* plays especially well on home screens. Scriptwise, it's lightweight—a puff of an idea in which a nice guy has the "worst-turned-best" date known to man. But, thanks to winning performances and some wildly funny Blake Edwards slapstick situations, this is a movie that will give you a laugh-out-loud evening at home.

Willis plays Walter, a nice, quiet, portfolio assessor who needs a presentable date for an important company function. Set up by his brother with Nadia (Basinger), a sweetheart of a girl, Walter is given one word of warning: Don't get her drunk because she gets real wild. Guess what happens? In the span of one evening, Walter uncorks a bottle of champagne, loses his job, loses friends, gets beaten up by Nadia's manic ex (Larroquette) and winds up in jail. Of course, we know it's not all going to be a wash because Willis and Basinger are so engaging. Even when they play that they hate each other, we don't believe it. We like them too much to want to see these two kids break up what could be a potentially hilarious relationship to watch—from a safe distance.

Willis and Larroquette are particularly funny, nicely stepping into roles just different enough from their TV alter egos. Daniels is perfect as Larroquette's father and Basinger, her hair washed a peculiar brown, is lovely if physically diminished by that color.



Laughs out loud with Basinger, Willis and ex-friends.

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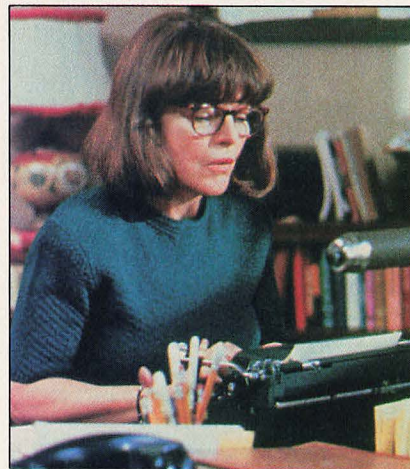
84 CHARING CROSS ROAD ★★★

Anne Bancroft, Anthony Hopkins,
 Judi Dench. Directed by David Jones.
 1987. MPAA: PG. (RCA/Columbia
 cassette, Hi-Fi mono, 100 min.,
 \$89.95; LV disc, \$29.95)

By Andrew Sarris

The title is the address of a bookstore that spawns a transatlantic correspondence between a London bookseller (Hopkins) and an American bibliophile (Bancroft). The two correspondents never meet physically, but they achieve a passionate rapport through their mutual love of literature.

Based on Helene Hanff's memoir and the play adapted from it by James Roose Evans, this bookish material is obviously not everyone's cup of tea. But if you are capable of loving books, and of loving England, then *84 Charing Cross Road* is for you. A new breed of aesthete may argue that the plot is not "dynamic" enough for today's cinema. Though there is more than enough emotion,



Bancroft: transatlantic epistolary friend.

there is very little action or dramatic development. Be that as it may, this very difficult project has been done about as well as anyone had any reasonable right to expect. Separated by an ocean, Bancroft and Hopkins create their own currents of deep affection enriched by civilized discourse.

Around the edges of the story of two bookworms there is a parallel tale of two cities right after World War II: New York, brash, glitzy, affluent; London, pinched, somber, impoverished. The two stars reflect the spirits of their respective metropolises—Bancroft, brassy and generous; Hopkins, civilized and thoughtful.

On the whole, the scenes in London are more fleshed out and sociologically more revelatory than those in New York. That's partly because such gifted British players as Judi Dench (as Hopkins' wife), Maurice Denham and Eleanor David (as his shop assistants) provide something extra in emotional resonance, while the supporting counterparts in New York come and go

without generating much in the way of feelings. Nonetheless, Bancroft provides the essential excitement that is needed to keep the plot mechanism perking.

For those adversely affected by the contemporary movie scene, I should add that there is not a single car chase, and nary a slash nor a shriek.

DEFENSE OF THE REALM ★★★

Gabriel Byrne, Greta Scacchi,
 Denholm Elliott, Ian Bannen.
 Directed by David Drury. 1986. MPAA:
 PG. (Embassy cassette, Hi-Fi mono,
 96 min., \$79.95; LV disc, \$34.95) □

By Molly Haskell

This seductive, supercharged movie touches all the bases of the new British conspiracy thriller in its most paranoid mood. These are: an irresistibly elegant cast (the dashing Byrne as troubled reporter; a rumpled Elliott as his ill-fated senior; Scacchi, tantalizing and vapid as Bannen's "devoted secretary"); intriguing settings, from the tough-guy offices of a Fleet Street newspaper to the more cushy sanctuaries of the aristocrats; hints of foul play and sex scandal at disreputable establishments; a plot about terrorists and a near-nuclear disaster masterminded by the Americans; and, finally, a fashionable and almost impenetrable fog surrounding that plot.

I had welcomed the chance to see the movie on cassette, in order to replay scenes that might illuminate some of the more baffling whos, whys and wherefores of an earlier theatrical viewing. No such luck: These are secrets I was apparently not meant to know. But, then, this is the sort of movie some reviewers praise for not "spelling it all out for you," which means "I didn't have the vaguest idea what was going on." Well, neither did I. So you're on your own in trying to dismantle the MacGuffin and decipher who the bad guys and good guys are—or, more importantly, if there's a difference! It seems to be the movie's not entirely implausible thesis that the two have smudged together—the newspaper boys being as ruthlessly inhumane in their grab for

Byrne: Is the good guy the bad guy?



The Story as the trigger-happy military honchos are in their "rogue elephant" operations. But there's no denying that the story, for all its ambiguities, remains intriguing.

The message from the battlefield in Thatcher's England is that evil is a hydra-like creature, as faceless as a multinational corporation, capable of disappearing or mutating on the spot. It's no doubt an authentic and sophisticated view of corruption—and *Defense of the Realm* is stylish and certainly gripping even at its murkiest. But sometimes we long for catharsis in the form of an old-fashioned villain with a human face who dies when he's shot—with a deeply satisfying expression of unadulterated horror on his face!

TRUE WEST ★★

John Malkovich, Gary Sinsie. Directed by Allan Goldstein. 1983. (Academy cassette, Hi-Fi mono, 110 min., \$59.95)

By Neal Gabler

For playwright Sam Shepard (who's probably better known now as actor Sam Shepard) the images of pop culture have colonized our imaginations and driven out whatever is truthful and real. We are lost, all of us, in a limbo of fictions, clichés and fabrications from television, movies, magazines and rock songs—and these have become our reality. "I need something authentic," pleads one of the characters in Shepard's *True West*, "to keep in touch," but there is nothing authentic left.

This highly acclaimed '83 Off-Broadway production of the play was taped for PBS's *American Playhouse* series. It is set in the kitchen of a Southern California suburban home that itself symbolizes the domestication of the authentic Old West, and it pits two brothers against one another in a kind of contest to wrangle truth out of our myths. Lee is a menacing, beer-drinking slob and thief whose bravado is one of the last vestiges of frontier spirit. Austin is a college-educated screenwriter who's holed up in his mother's house concocting an historical romance for a movie producer. But as it turns out, it is Lee, by tapping directly and artlessly into the old clichés of Westerns, who coerces the producer to buy a story he's come up with and then intimidates his brother into writing the screenplay for him. In short, Lee, the one who has scorned Austin's falsifications, conspires to perpetrate more myths.

Though it sounds as if it could be a melancholy lament for truth in a world of illusion, *True West* becomes a vicious, demented comedy, largely because of John Malkovich's performance as Lee. Malkovich seems to be inventing the language as he says it. Every cadence is fresh, every gesture original, every moment a surprise. On video, this remains a good play and a remarkable performance.

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ONE TRICK PONY ★★★
Paul Simon, Blair Brown, Rip Torn, Joan Hackett, Lou Reed. Directed by Robert M. Young. 1980. MPAA: R. (Warner cassette, Hi-Fi stereo, 100 min., \$24.98)

By Steve Simels

One Trick Pony was neither a theatrical nor home video success when it first appeared earlier in the '80s. But given Paul Simon's post-*Graceland* high profile, Warner has reissued it with the bonus of a brand-new stereo soundtrack. Now as then, however, the results are mixed.

Simon's screenplay tells the story of a

fading '60s pop star confronting middle age and a changing pop music world. Individual scenes are sharply written and observed, and the inside-the-business stuff is hilariously on the money. But there's not much dramatic payoff. Frankly, we have seen a lot of this stuff before, from the original *A Star Is Born* on down. The script is only partially served by Simon's performance. This is a guy who's always seemed the most unlikely of pop stars and, though his acting is competent, he projects little beyond a sort of nebbishy charm. I, for one, find it hard to accept that his character was ever as big as we're told. Fortunately, the supporting performances are terrific, with

especially funny turns by Torn as a Clive Davis-like mogul, and Reed as a careerist record producer.

The technical credits are similarly uneven. Warner's new stereo track certainly ups the realism, and the music, while hardly on the *Graceland* level, is consistently entertaining. But the mastering is problematic; some numbers seem far more harsh and overmodulated than the earlier record or audiotape versions, and on the title tune the stereo spread nearly disappears.

POLICE ACADEMY 4: CITIZENS ON PATROL ★★

Steve Guttenberg, Bubba Smith, Bobcat Goldthwait, Billie Bird. Directed by Jim Drake. 1987. MPAA: PG. (Warner cassette, Hi-Fi stereo, 88 min., \$89.95)

By Mark Trost

Yes, the *Police Academy* movies are stupid. Yes, they're insipid. Yes, they're all alike. But who can argue with success?

For kids too old for *Sleeping Beauty* and too young for *Blue Velvet*, or anyone who just wants to put his or her brains on hold for about 90 minutes, this particular entry in the series is about as inoffensive, diverting and entertaining as any broadcast sitcom. (You can decide whether that's a compliment or criticism.)

Featuring virtually the entire original cast, this time around screenwriter Gene Quintano manages to get the now thrice-trained cadets back to the academy by having the senile Commandant Lassard (George Gaynes) develop a civilian program that would have everyday kooks sharing police duties with his moronic officers.

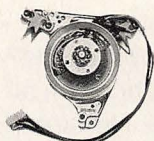


Guttenberg, Michael Winslow: still at it.

Once again the inept rookies (led by Guttenberg) must face-off against strait-laced Captain Harris (G.W. Bailey), who would like nothing more than to see the underdog cops—and the civilian recruits—kicked off the force. It's probably not so surprising that after four movies, this reviewer began to side with the villainous captain.

There are a few high spots. Even jaded viewers could well find themselves amused by screen veteran Billie Bird playing a gung-ho, gun-toting grandma whose love

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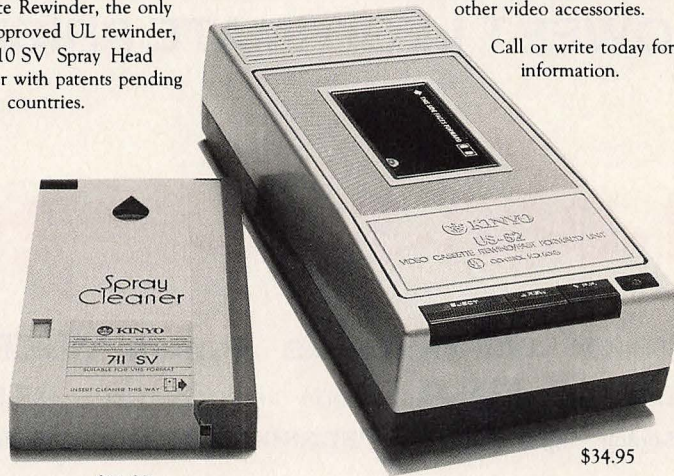
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of ammo and hand-to-hand combat would put Rambo to shame. Another plus is the featured role of Goldthwait (the stand-up comic always on the edge of a nervous breakdown), who manages to interrupt his primal screams long enough to lecture a ladies' poetry club on the approved police method for eating a doughnut.

COLONEL REDL ★★ ★

Klaus-Maria Brandauer, Armin Mueller-Stahl, Jan Niklas. Directed by Istvan Szabo. 1985. MPAA: not rated. (Pacific Arts cassette, Hi-Fi mono, in German with English subtitles, 143 min., \$79.95)

By Neal Gabler

In this country, where we believe in the individual's power to control his destiny, movie biographies typically subscribe to the idea that events are the consequence of actions, and history the toy of the great. Hungarian director Istvan Szabo and Austrian star Klaus-Maria Brandauer see it differently. For them, people are the consequence of events. In *Mephisto*, they viewed the rise of Nazism through the scrim of an ambitious actor willing to make any compromise, do any deed to succeed.

In *Colonel Redl*, based on a real historical figure, they examine the decline of the Austro-Hungarian empire through the scrim of a dedicated army officer who seems to

have been swallowed whole by history. The result, if anything, is more felicitous than *Mephisto* because it is so much more complex. Alfred Redl was both a product of his age and his culture and an uncanny representative of it. A hodgepodge of nationalities, like the Austro-Hungarian empire he was devoted to serve, Redl sought to immerse himself in the empire, partly to repay the emperor for hoisting him from poverty into the army elite and partly to attach himself to something larger. His dream seemed to be not so much to find status in the empire but to lose himself in it as a way of becoming a part of it. Ultimately he is doomed by the very thing



Brandauer's Redl: swallowed by history.

that doomed the empire itself: its essential hollowness.

The story, then, of a man more acted upon than acting, *Colonel Redl* has the inexorable logic and grim fascination of a tragedy. Lyrically directed, brilliantly acted by Brandauer, it may lose some of its scale on video but none of its grip. The subtitles are clear and generally easy to read.

HOUR OF THE ASSASSIN ★★ ★

Erik Estrada, Robert Vaughn. Directed by Luis Llosa. 1986. MPAA: R. (MGM/UA cassette, Hi-Fi stereo, 96 min., \$79.95)

By Mark Trost

Don't let the billing fool you. Vaughn, not Estrada, is the star of this taut, action-packed thriller with contemporary political overtones. He plays a stoic CIA operative in a "fictitious" Central American country, determined to stop assassination attempts on the newly elected moderate president. One group has recruited former Green Beret Estrada to blow him away. It's a race against time as Vaughn (in a role that fans of his *Man from U.N.C.L.E.* days will relish) tries to track down Estrada before he strikes.

There's almost too much action here, but the action sequences are topnotch (including a battle atop a train). They place this Roger Corman production a cut above the average.

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CLASSICS

SUPERMAN AND THE MOLE MEN ★★

George Reeves, Phyllis Coates. Directed by Lee Sholem. 1951. (Warner cassette, B&W, 58 min., \$59.95)

By Leonard Maltin

Some of my happiest childhood memories are of watching the original *Superman* TV series. One of the episodes I remember best was a two-parter (the only one in the series' history) called *The Unknown People*. It turns out that this was actually a feature movie titled *Superman and the Mole Men*, released to theaters just before the TV series began. Its home video debut marks the first time it's been seen in its original form for many years. Its release is part of Warner's tie-in with the 50th anniversary of Superman's birth in *Action Comics*.

My reaction to the movie today is mixed. On the one hand, it's a better story than I remember, telling of alien visitors (from deep underground) who meet a hostile reaction on Earth. In that respect, it's similar to another '51 picture, *The Day the Earth Stood Still*, though much inferior to that classic. On the other hand, the tone is much more serious than the subsequent TV series—and, frankly, it's less fun. There are no flying scenes—only takeoffs and landings. Many of the trappings of the now-familiar series are missing as well—from the Metropolis setting, to the presence of Perry White and Jimmy Olsen, not to mention that memorable music.

What remains, aside from the simple and straightforward story, is the terrific appeal of George Reeves as Superman and Clark



Reeves (right) as Kent: no magic formula.

Kent. He is simply great: thoughtful, convincing, neither smirky nor stony-faced. No wonder this heroic character was so beloved by TV-watchers of my generation. Phyllis Coates is also quite good as Lois Lane. The debate understandably continues after all these years as to who was better: she or her replacement, Noel Neill. I like them both, though I've always thought Coates had a little more snap.

Superman and the Mole Men is an interesting, low-budget (very low-budget)

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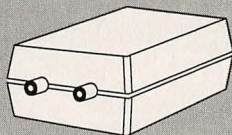
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remnant of early-'50s sci-fi, but not as much fun as the *Superman* TV show it became a part of. But *Superman* fans will at least want to rent it. Now, how about a home video collection of episodes from the series? I'm sure there are many fans besides me who would really look forward to that.

HELP! ★★★★★

The Beatles, Leo McKern, Eleanor Bron, Victor Spinetti. Directed by Richard Lester. 1965. (MPI cassette, Hi-Fi stereo, 90 min., \$69.95; Criterion LV disc, CLV, digital stereo, 90 min., \$39.95; Special Edition: two Criterion LV discs, CAV, digital stereo, \$79.95)

By Allan Kozinn

The Beatles' '64 movie debut, *A Hard Day's Night*, was an only slightly fictionalized look at a day in the group's life at the height of Beatlemania. But in that context the Fabs proved to be capable comic actors, so director Lester expanded his grasp (not to mention his production budget) for the next year's follow-up, *Help!* There's a plot about a religious cult intent on retrieving a sacrificial ring that had been mailed to Ringo. In dodging their pursuers, the Beatles end up skiing in the Alps, recording on Salisbury Plain (protected by the British army) and cavorting around the Bahamas. Along the way, everything from religion, to science and technology, to Scotland Yard and James Bond movies, is lampooned in streams of one-liners, sight gags and musical references in Ken Thorne's usually overlooked incidental score.

Of course, of central importance are the proto-MTV song clips. In all of these home video releases, they are now presented in magnificently clean, digitally remastered stereo (with no loss to the movie's occasional superimposed sound effects).

The cassette version looks and sounds great and includes the trailer for *A Hard Day's Night* as a bonus.

The standard (two-sided CLV) laser disc boasts a slightly crisper picture and easy access to the songs, but no extras.

Far and away the best of all worlds is the CAV laser set, which not only allows the special effects and more precise access inherent in that mode, but offers a delightfully all-inclusive "*Help!* Scrapbook." Prepared by archivist Ron Furmanek and concisely but fully annotated on screen, this contains a *Help!* trailer, silent footage taken during the shooting and at the premiere (with original radio spots on the soundtrack), an array of stills including production shots from deleted scenes, a full set of lobby cards, record jackets, sheet music and magazine covers from around the world and, finally, a handful of promotional items, including an open-ended radio interview that was distributed to deejays. All told, it's more fun than a barrel of Monkees.



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Emmanuele Riva, Eiji Okada. Directed by Alain Resnais. 1959. B&W. Not rated: parental discretion advised. (Embassy cassette, B&W, French with English subtitles, 91 min., \$29.95)

By Andrew Sarris

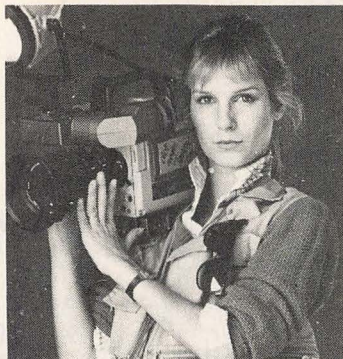
When *Hiroshima, Mon Amour* electrified audiences at the '59 Cannes Film Festival, Resnais became one of the brightest lights of the *nouvelle vague*. When I saw the movie in New York in 1960, its themes of loss and memory struck home with me with special force because I was still mourning my dead brother. Now, more than a quarter of a century later, watching it on videocassette, I must confess that it is not quite as stylistically startling nor emotionally explosive as it was back in the early '60s. But it remains a landmark of world cinema in many other ways.

The literary influence of author Marguerite Duras seems more pronounced now than it did back then. By now we have become more familiar with the one basic story Duras keeps retelling—of a young girl seduced at an early age and traumatically affected by a doomed, impossible love. But in 1960 many American art-house viewers were more affected by the movie's evocation of the horror of Hiroshima in the first part of the story than by the seemingly endless night of *amour* and the contemplation of *amour* that followed. On the surface, the politics of the movie seemed modishly leftist in the ironic French manner, but the major theme for Resnais—then and later—was memory and forgetfulness. His was a materialistic view of a world in which the mystical faith necessary for narrative is totally absent. That is why—then and now—the “plot” of *Hiroshima, Mon Amour* seems to backtrack, flash-forward, and otherwise meander so much.

As an artist, Resnais functions in the eternal present—since the images of people and places from the past exist only in the minds of present-day characters. Once we forget, we kill our beloved once and for all. The one-night liaison of a French actress and a Japanese architect was hot stuff in 1960 at a time when the Production Code still frowned on miscegenation. Even today Riva's unabashed sensuality projects the kind of grown-up "Continental" behavior that served for many of us years ago as a repudiation of Hollywood's coyness and evasiveness on the subject.

Ultimately, *Hiroshima, Mon Amour* is more an essay than a story. It is made up of many jagged fragments of memory and history that, for a time at least, made up a beautiful jigsaw puzzle. Anyone even remotely interested in the sheer art of the cinema cannot afford to pass up this work of exquisite taste and craftsmanship.

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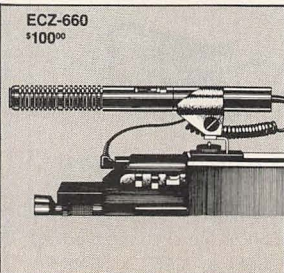
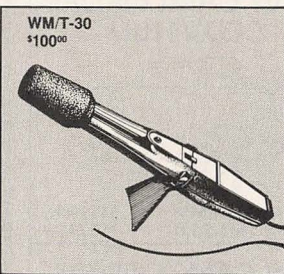
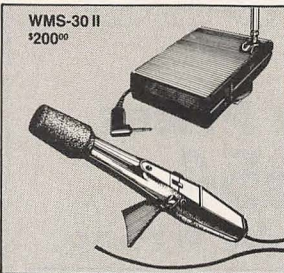


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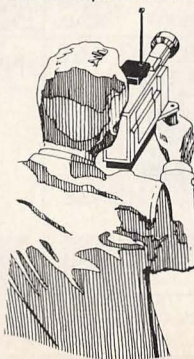
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YOUNG MAN WITH A HORN ★★★

Kirk Douglas, Lauren Bacall, Doris Day, Hoagy Carmichael. Directed by Michael Curtiz. 1949. (Warner cassette, B&W, Hi-Fi mono, 112 min., \$19.98)

PETE KELLY'S BLUES ★★★

Jack Webb, Janet Leigh, Peggy Lee, Ella Fitzgerald. Directed by Jack Webb. 1955. (Warner cassette, Hi-Fi mono, 95 min., \$59.95)

By Richard M. Sudhalter

Memory confers odd perspectives on these two movies with jazz backgrounds. I'd remembered *Young Man With a Horn* as a travesty, a cartoon-level Hollywood simplification, and *Pete Kelly's Blues* as fuller-blooded, truer to the gritty realities of the jazz life. Seeing the two of them back to back in their new video releases almost reverses that evaluation.

Novelist Dorothy Baker, who wrote *Young Man*, hung out with Otis Ferguson during the '30s and shared that well-known writer's worship of cornetist Bix Beiderbecke, apparently without understanding that the idolatry had a substance beyond some rubbish about an elusive high note. Her Rick Martin is Beiderbecke as a soap-opera hero—and that's how he's been transferred to the screen. Douglas works hard in the role, but, as written, it gives

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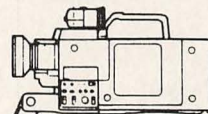
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Webb as Kelly: the jazzman as jerk.

him little dramatic latitude. Worse yet, intellectual dilettante Amy North, as played by Bacall, could turn up any night now on *Dynasty*. Perhaps the ultimate absurdity is Harry James as soundtrack trumpet for the Martin-Beiderbecke character. James' showy, smarmy approach is the very antithesis of Beiderbecke's golden introspection. With the likes of Bobby Hackett then about, it seems a particularly insensitive choice.

For all that, the movie is often affecting—for example, when Rick the youngster sits rapt, hearing jazz for the

Trumpeter, cornetist and music critic Sudhalter is the author of the Beiderbecke biography, Bix: Man and Legend.

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first time played by a black trumpeter. The moment bursts with the wonder of discovery. Also, studio trumpeter Jimmy Zito, ghosting on the soundtrack for actor Juano Hernandez, is everything James is not: spare, incisive, with much Armstrong in the mix. Best of all are Carmichael as Rick's piano-playing pal and Day as the band vocalist with a heart of gold who stands by him when he's down. Both sing marvelously.

Another singer, this time the extravagantly gifted Peggy Lee, just about walks off with *Pete Kelly's Blues*. This one, too, is Beiderbecke-related, though more musically than dramatically. Set in mid-'20s Kansas City, it offers Webb as a cornet-toting Joe Friday, firing off deadpan one-liners in that staccato "just the facts, ma'am" monotone, all while superciliously brushing off Leigh's advances. Webb's Kelly is neither hero nor worldly wise jazzman. He's just a jerk.

Miss Lee is another matter—all flesh-and-blood vulnerability amid the cardboard. I can think of few actresses who



Lee: flesh-and-blood vulnerability.

could improve on her big "Sing a Rainbow" scene in the psychiatric hospital. Her singing (especially on Arthur Hamilton's elliptical, poignant, "He Needs Me") is also memorable.

Musically, *Kelly* is spearheaded by cornetist Dick Cathcart, who romps along merrily, getting in whole (albeit short) performances with ne'er a cutaway for dialog. Matty Matlock's arrangements (in contrast to the contrived stuff in *Young Man*) are a happy compromise between freedom and organization. Ella Fitzgerald sounds hip and spirited on "Hard-Hearted Hannah," though she and her accompanists don't even try to get into the '20s spirit of things.

Both cassette prints are crisp, the color for *Kelly* better than I'd remembered from the original. The sound in *Young Man* is good, and even better in *Kelly*. For all the flaws, it's good to have both movies in video circulation.

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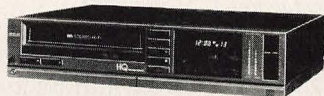
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biggest battles with racially prejudiced US Army and Marine units. Because of this, the 369th was assigned to fight with French, Moroccan and Senegalese troops in the famed Champagne-Marne and Meuse-Argonne campaigns, two of the war's bloodiest campaigns.

The rare vintage film and photographs are superb—and a great argument against colorization. The interviews with some of the survivors present some of the best history and drama that documentaries of this type can produce. The rhythm and timing offered by director-editor Miles and his associates are right on target. They know just when to move from motion picture to still photograph to survivor interview.

I have often said that a movie documentary, when done well, is the finest form of drama the medium can produce. *Men of Bronze* is the perfect "10" gymnasts would love to have.

THE ARTS

VLADIMIR HOROWITZ— THE LAST ROMANTIC ★★★

Vladimir Horowitz. Directed by David and Albert Maysles. 1985. (MGM/UA cassette, Hi-Fi stereo, 89 min., \$39.95)

By Thor Eckert Jr.

Titling this presentation *The Last Romantic* may be overstating the case, but this documentary about pianist Horowitz offers so many touching moments, and exudes such a sense of the end of an era and pianistic tradition, that one forgives the hyperbole.

The Maysles brothers came into Horowitz's life at a crucial juncture. He had gone into another self-imposed retirement after a series of disastrous recitals, and there was the real possibility that he might never again play in public. He was coaxed into performing 11 pieces, ranging from Bach to Moszkowski, for the cameras in his living room, as well as to talk about his experiences and encounters with the likes of Scriabin, Rachmaninoff and Toscanini. Thus, in a way, the Maysles helped to pave the way for the Horowitz trip to Moscow that landed him on the cover of *Time* magazine and inspired a ViRA award-winning video program.

The soundtrack to this follow-up, released last year, offered little pleasure. But hearing the selections in the context of this documentary, with the camera close in on those remarkable hands—focusing sometimes just on the fingertips hitting the keys—everything comes together: Horowitz behind closed doors, as it were, surrounded by all the artwork and memorabilia he has collected over the years, and in the presence of his wife and constant companion, Wanda. In fact, Wanda emerges as something of a co-star—a woman who has devoted her life to this mercurial, temperamental keyboard wizard, who has lived through the good years and all the bad.

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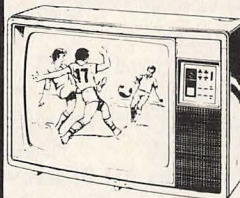


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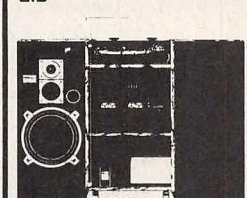
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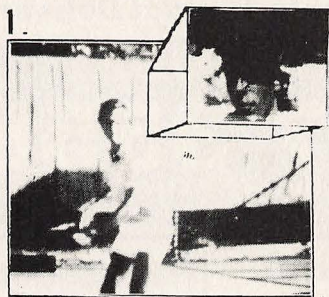
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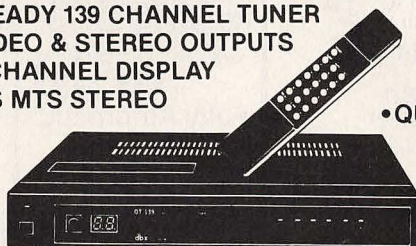
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Idol as self-parody: sneers for sneer's sake?

MUSIC

BILLY IDOL: VITAL IDOL ★★

Billy Idol. Various directors. 1987.

(Vestron cassette, Hi-Fi stereo, 50 min., \$19.98)

By Kate Lynch

Poseur came into vogue with punk and might have been coined to describe Billy Idol. He's an accomplished musician with no stylistic loyalty. After the Sex Pistols defined punk, Idol found his first niche with Generation X, an early power-pop punk group, now all but forgotten except for Idol and "Dancing with Myself." When the punks rejected pop, Billy moved sideways and donned the trappings of heavy metal. He just as quickly abandoned that sound but adopted metal's visual cliches, presumably for purposes of audience recognition. Referring to his trademark expression, one ad calls this tape "sneer delight." But, even with some premier directors in tow, the unvarying pose results in sheer boredom.

The rub is that half of his fans come for his snarl, shadowboxing and leather-clad chorus, while the other half like what they hear—making his fans as divided as Idol himself. So in this home video debut we find Billy punching at air, sneering for sneering's sake, wallowing in self-parody, wrapping his voice around any song he fancies and hinting that with video and radio, maybe rock fans don't need consistency anymore.

This compilation shows Idol moving from the pop metal of "White Wedding" to the southern rock of "Rebel Yell," waltzing through disco and country to a final Elvis-style ballad, "Sweet Sixteen." In that last one, the true dimensions of Idol's image/content, visual/audio schism become apparent. During an otherwise intimate and introspective performance, Billy curls his lip for the camera in a recidivist—almost schizophrenic—gesture. His album *Whiplash Smile* is Idol's attempt to reconcile his ominous image and a musical move toward romance, but it's an uneasy compromise, papering over an unbridgeable rift.

Despite the efforts of such directors as Tobe Hooper and David Mallet, Idol's outmoded image dominates and undermines

their input. The results are cliché ("Flesh for Fantasy"), corny ("Catch My Fall") or awkward ("Don't Need a Gun"), with the most creative option being a headlong dive into self-parody ("Eyes Without a Face").

BARBRA STREISAND: A HAPPENING IN CENTRAL PARK ★★★

Barbra Streisand. Directed by Robert Scheerer. 1967. (CBS/Fox cassette, Hi-Fi mono, 60 min., \$29.98, or \$49.98 in gift box with One Voice)

BARBRA STREISAND: ONE VOICE ★★

Barbra Streisand, Barry Gibb. Directed by Gary Smith, Dwight Hemion. 1986. (CBS/Fox cassette, Hi-Fi mono, 68 min., \$29.98, or \$49.98 in gift box with A Happening in Central Park)

By John S. Wilson

These two cassettes are being released separately or boxed as a "then" and "now" pairing. "Then" is Streisand's third TV special, a free outdoor concert in New York's Central Park in June of 1967 (before an audience of 135,000). "Now" is her first public concert since then, held in September of 1986 on the grounds of her California home (to a select audience of celebrity friends who paid \$5,000 each to the Barbra Streisand Foundation for antinuclear activities and the promotion of civil liberties).

Both programs offer a provocative balance of similarities and differences. In '67, Streisand was a newly hatched star, just finishing her first movie *Funny Girl* (based on her star-making Broadway hit). She obviously enjoys herself as she swaggers around the stage, showing off three changes of flowing, pastel colored gowns that are whipped by the summer winds blowing around the edges of a thunderstorm. She has a brash, easy relationship with the huge crowd in front of her, as she ranges from skillfully projected vocal intimacy through precisely honed shadings, to broad, soaring, fully realized climaxes.

Almost 20 years later, there is a real sense of intimacy on the grounds of her home and with an audience that is literally made up of friends. But the performance is much different. This was a concert for a cause and it has an air of somberness, underlined by pointed introductory remarks on the possible fate of the world and carried out by songs that seem persistently drab through either content or delivery. After a lapse of two decades without singing in public, Streisand's voice has lost the sharp, positive edge that gave an electric quality to her Central Park concert.

Ironically, while Streisand was campaigning against nuclear destruction at the '86 concert, she was also demonstrating electronic destruction by replacing her huge '67 ensemble of live strings and horns—real musical instruments—with a group of eight musicians playing synthesizers.

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OCEAN SYMPHONY ★★★
Photographed and directed by Al Giddings. 1987. (MCA cassette, Hi-Fi stereo, 47 min., \$29.95)

By Roy Hemming

Here's a welcome idea: presenting the breathtaking cinematography of oceanographer Giddings without the kind of narration that would surely limit the number of times you'd want to watch it as a video. Instead, there's only an ambient-style background score.

Contrary to what some of us may have thought, underwater photography is not a melange of just blues and greens. Giddings' camera captures vivid reds, yellows,

oranges, golds, violets and other colors—as he focuses on a remarkable variety of fish, sea creatures, algae and coral, from the Caribbean to Antarctica.

The program is divided into 11 chapters, with titles such as “Undersea Forests,” “Corridors of Ice” and “Creatures of the Sea Floor” spelled out on the cassette box but *not* on the screen itself (instead, some rather pretentious intertitles are used).

Giddings doesn't let us down, but the music does. We get an overly subdued, often monotonous cross between New Age and Muzak, accompanying scenes that cry out for more varied rhythms and tonal colors. Only toward the end does the score come to life, briefly. But, oh, that photography!

KIDVID

DRAW AND COLOR FAR-OUT PETS WITH UNCLE FRED ★★★

No director credited. 1987. (Playhouse cassette, 60 min., \$14.98)

By Elizabeth Crow

Uncle Fred is a riot. He's best known to adults as the creator of the *Snuffy Smith* comic strip. But dressed in his goofy beret and artist's smock, he is also the loony Leonardo da Vinci of the under-12 set. He is a fabulous art teacher. Forget perspective lessons, forget background and detail: Uncle Fred knows that kids want to draw animals and that they couldn't care less about frills.

For this video—the third in his series of home-drawing institutes for the very young—he has once again reduced his playful, witty cartoon animals to easy loops, lines and squiggles that children at home can imitate with crayon, pencil or marker. So clear are Uncle Fred's instructions, so simple are the elements to which he has reduced the ostrich, parrot, dolphin, penguin and other exotic fauna here, that even most five-year-olds (who often find it hard to get arms and legs in the right place when they're drawing freehand), will be able to end up with satisfying finished products.

Uncle Fred doesn't just draw, though. He also laughs, tells jokes and narrates silly clips of his animal models in the wild. Unfortunately, his instructions and sketches sometimes go a bit too quickly. So keep your freeze-frame control handy. This quibble aside, the program is superb. My kids not only drew up a storm the first time we ran the tape, but they've gone back to the tape repeatedly since then. Uncle Fred clearly loves kids and in our household at least, the feeling is mutual.

GLO-FRIENDS: CAVERNS OF MYSTERY ★★

Animated featurettes. No director credited. 1987. (Vestron cassette, Hi-Fi mono, 60 min., \$29.98)

By Genevieve Kazdin

This latest tape in the *Glo-Friends* series presents six 10-minute animated adventures featuring those cuddly soft little dolls whose tummies light up (from Hasbro). Yes, it's another toy manufacturer/video tie-in.

The animation is well-drawn and the coloring is soft and warm. The voice-overs are coherent. Obviously, much care has been taken to make these adventures suitable for very young children. But even very young children deserve some substance in their video entertainment, and I find precious little here. The adventures are so innocuous that they're likely to start boring most tots quickly. But at least they're devoid of the mindless violence of some other kid-vid series. □

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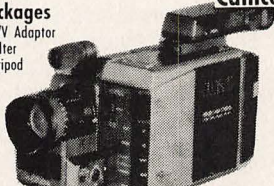
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As a service to our readers, we offer the following guidelines and suggestions concerning your rights as a mail-order buyer.

10 TIPS FOR BUYING BY MAIL

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The Direct Marketing Association in cooperation with the Federal Trade Commission has developed tips to help consumers with mail-order purchasing.

1. Before ordering, be sure you understand the company's return policy. Read the advertisement carefully and make sure everything is spelled out in detail.
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7. If you return merchandise for any reason, *always* get a receipt from the shipper.
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9. If your prepaid order doesn't arrive when promised, you may cancel the order and get a full refund. If the company didn't give you a delivery date in its solicitation, the company must ship your order within 30 days of receipt.
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Which VCR Game is "VERY HIGHLY RECOMMENDED" by VIDEO REVIEW MAGAZINE?

The following is a direct reprint of an article ran in the December 1986 issue of VIDEO REVIEW MAGAZINE by David Hajdu, rating all VCR Games.

VIDEO TRIVIALITIES

For ages 12 to adult. Two to eight players. Video Trivialities, Inc.

Good thing I got the review copy of this game for free. Otherwise I would have never discovered this "closet classic" of the VCR-game genre.

Produced and distributed independently by a tiny West Coast concern, Video Trivialities is almost impossible to find. Worse still, its package design is so gross that nobody with the brains to play the game would buy it.

The game itself, though, is an entertaining and enduring mixture of video and game play. Like many other great games, Video Trivialities is deceptively simple in conception. It features a book of trivia questions that players try to answer in order to make their way along a game-board path. Video comes in only to offer the answer to the wide-ranging questions, in the form of vintage black-and-white newsreel footage.

In terms of interactivity, Video Trivialities doesn't even try. So I can't say it fails. How it succeeds wonderfully is through its newsreel footage. For everyone with whom I played the game, the visuals proved surprisingly fascinating and fun.

Also, the level of Trivialities trivia is appropriate for almost any group of adults, unlike the overly difficult, easy or bizarre questions of certain other trivia games.

Finally, five additional cassettes are available for use with Video Trivialities once the original cassette runs out. No other VCR game from any manufacturer offers this invaluable advantage.

This one's rather cheap- and stupid-looking. But very highly recommended.



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...CAMCORDERS

Continued from page 45

Pickup Device: This component, whose task is to convert the image taken in by a camcorder's lens into electronic impulses, comes in two varieties: tube (with such names as Newvicon and Saticon) and semiconductor (CCD or MOS). The former type, crafted of glass, performs slightly better under low-light conditions, but is more prone to image lag, and is more susceptible to permanent harm from bright lights. (Image lag describes the line of blurred light that occurs across the screen as the lens moves away from a light.) The latter variety is less effective in low-light environments, but is nearly indestructible, and not prone to image lag.

Viewfinder: There are currently two varieties of viewfinder: optical and electronic. Both allow you to see what you're shooting while you're shooting. Only the electronic variety—which is actually a tiny black-and-white TV set—allows you to view tapes you've already shot.

Continuous White Balance: This feature helps ensure real-looking flesh tones—and other colors.

Automatic Iris: By controlling the amount of light entering the camera, this feature ensures that all shots are properly exposed.

Fade: This feature makes for smooth, automatic fade-ins and fade-outs at the push of a small button.

Title: Also known as a character generator, this device allows you to create titles and superimpose them on the images you've already shot.

ASK BEFORE YOU BUY . . .

• What automatic features are included?

Under this umbrella would be such conveniences as automatic focus, powered zoom, white balance and iris. Automatic functions make it easier to pick up your camcorder and shoot, without fiddling around for five minutes (while Junior stops doing whatever cute thing he'd been doing). There's another side to the instant gratification coin, though. If you're a budding Brian DePalma, with visions of mood shots, soft focus and day-for-night scenes dancing in your head, you'll want to be able to override the automatic features. Otherwise you'll be stuck with annoyingly "perfect" movies.

• Can I play tapes through the camcorder?

Generally, the answer is yes. But with all Beta models and some VHS-C and 8mm camcorders, the answer is no. If you don't have a VCR on which to view your videos this is a significant question. Playback ability also helps in the field, allowing you to check out the last scene in the viewfinder before shooting the next.

• **How does it feel?** Unlike a VCR, a camcorder must be carried, aimed and operated in your hands (or on your shoulder or a tripod). So no matter how much high-tech microcircuitry a model sports, if it's not comfortable and easy to use, what's the

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point? Play around with as many different models as you can, and take the time to put each one through its paces. Try to simulate the situations you expect to encounter while shooting, and check the placement of such features as automatic zoom and fade. Remember: You and yours are going to want to live with this thing for a while. You may irk some salespeople in the process, but when you're plunking down hundreds of dollars for a camcorder, it's worth it to make sure you'll walk out with the right one. □

...RECEIVERS

Continued from page 68

decoder directly into the monitor/receiver's tuner or receiver.

Stereo: Circuitry that amplifies distinct left- and right-channel information.

No. Speaker Terminal Sets: The number of available connections for directly hooking up speakers to a tuner or receiver.

Simulated Stereo: Circuitry that processes a monaural (single-channel audio) signal to create stereo (dual-channel audio).

ASK BEFORE YOU BUY . . .

• **What audio features are included?** Audio is the strong suit of most A/V receivers. Indeed, many models are simply AM/FM receivers with varying measures of video switching capabilities. Others include all manner of sonic options, such as equalizers, surround-sound decoders and synthetic stereo imaging. If your goal is to create an authentic "home theater" effect for your video, make sure the receiver you choose has the desired capability.

• **What video features are included?** An A/V receiver can do a lot more than make it easy to dub from deck A to deck B. Increasing numbers of receivers are capable of tuning in, enhancing and otherwise processing video signals. Enhancement and color processing circuitry can boost the detail, color, hue, brightness and contrast of your video. If you're serious about this, look for specific models that allow you to adjust discrete elements individually.

• **What if I only want TV tuning and amplification?** If all the fancy sight, sound and switching options leave you disinterested—but you need a device that tunes in and amplifies TV signals—just look for a television tuner or receiver.

• **Does it come with a programmable remote?** If you plan to use your A/V receiver as the heart of a full-blown A/V system, it pays to have a remote with which to activate it. Programmability will allow you to tailor commands to your needs.

• **Is it upgradable?** It may meet your requirements now, but what about expanding an A/V receiver's features in the future? If you think you may want to upgrade (i.e., add surround sound), buy a unit that can be upgraded (i.e., has extra sets of inputs). □

...ACCESSORIES

Continued from page 100

picture, altering richness in tint and hue. **Video Stabilizer:** Prerecorded tapes that have been protected by antipiracy coding often create a world of problems when played—the most common being incessant vertical rolling. A video stabilizer attempts to counteract this effect.

"Needs MPX Jack": Some MTS recorders can only work with sets that are stereo-ready—that is, those that already sport an MPX jack with which a decoder connects. **MPX Input:** These decoders accept an MPX feed from stereo-ready sets with the appropriate output.

ASK BEFORE YOU BUY . . .

• **Does it do everything I want it to do?** There are so many accessory components now available that you're certain to find the one you need—provided you look hard enough. Start by determining your needs precisely—you may not need a processor/enhancer on your stabilizer—and don't stop until you've found the accessory that meets those needs. □

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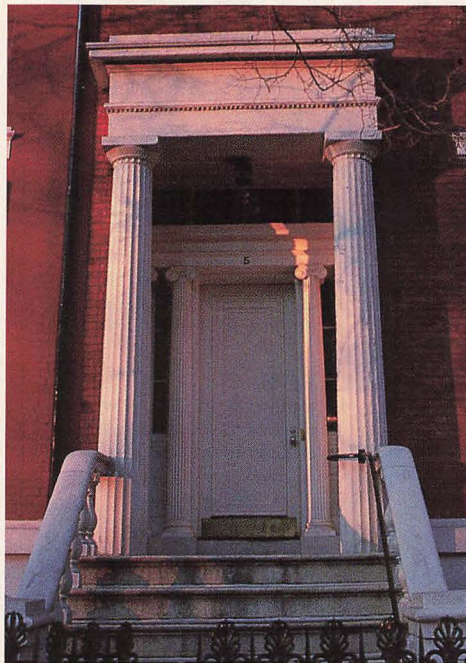
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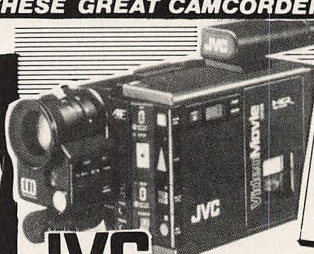
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Why Women Do Understand This Stuff

By Jennifer Stern

The battle of the sexes has finally reached the pages of *Video Review*, and it's not a pretty sight. In that corner, assisted by the many chauvinistic men who agree with him, stands the champion, Doug Garr, admittedly "no techie," but content to slander the good name of women everywhere as "a breed of technological nerds" ("Backspace: Why Women Don't Understand This Stuff," August '87 *VR*). In *this* corner stand his acknowledged foes, "every woman in the free world," including his wife who, heaven knows, caught it in the jaw in the last bout, and thousands of teenage girls armed with the hot pink and baby blue mini-TVs that Garr so scorns. There's the bell: Ladies and "gentlemen," start slugging.

Garr contends that we gals don't understand this stuff, that we are hopelessly stuck in the analog stage. Well, point number one, guy, is that in case you haven't heard the news, the vast majority of today's video equipment *is* analog. Unless you're one of that rare breed of video consumers who has a digital TV set, a VCR with digital video effects, a CD/LV player or some kind of black box that digitizes the video signal, you are using analog technology. True digital video is still a long way off. Or were you referring to selecting channel numbers and other settings by pushing a numbered touch pad instead of turning the channel? I assure you, we can handle those just fine.

And another thing (readers can picture thousands of female fingers poking into one male chest), there are Garr's contentions that women are in love with low technology and that we only care about our equipment's color. Even if these charges were true, I'd much prefer to suffer from these ailments than to be, as he calls himself, "a sucker for graphic equalizers and gear with lots of flashing diodes." It's these kinds of suckers who get hurt in the wallet, paying hundreds of extra dollars for equipment that may (at least to the male eye) look cooler, but gives not an ounce of extra performance. (Witness Garr's example of the man of the house who's about to drop \$5,000 on an integrated system. This kind of system may have a lot of cool flashing lights, but the guy would probably be a lot better off—and several hundred dollars richer—if he bought

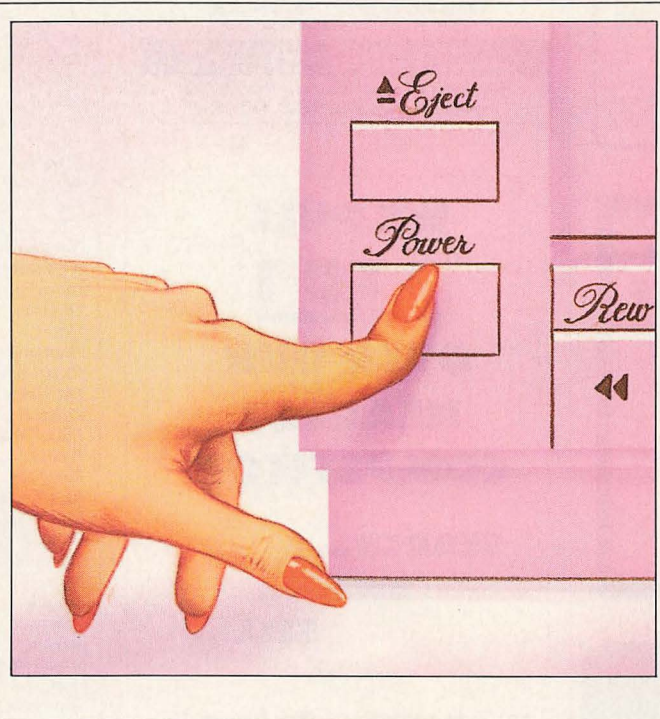
components separately. But that may take a bit more intelligence on the male purchaser's part. After all, looking into all the components necessary for a great A/V system takes a lot of research—the kind of digging the male of the species only does when searching for a frosty one at the bottom of a cooler.) As for color, need I mention the male obsession with black? We ladies may like mini-TVs that match our nails, but it's the Y-chromosome's black flight-deck fantasy that got us all away from chrome in the first place.

Garr claims that his wife was unable to program their VCR. But, after all, she was using *his* written instructions. She probably would have been better off with the owner's manual. In our house and in the homes of many of our friends, it's the woman who sits down with this semiliterate instruction book and figures out how to time-shift. If the man knows how to work the deck, it's because the woman taught him. (Ditto for home computers.) Men, it seems, are too proud, too lazy or

too stubborn to read someone else's instructions on how to work a piece of equipment, preferring to try to figure it out for themselves. Unless they've had a previous encounter with a clock radio, digital watch or—much as Garr disparages the technology—microwave oven that works on the same principles, they don't even stand a chance. In reality, it's men who are still stuck on low technology, particularly mechanical equipment, such as lawn mowers or outboard motors, that can be figured out with a half hour or so of fiddling with knobs. The new electronic technology is more complex, labeled with such cryptic terms as EXT and SAP, and can only

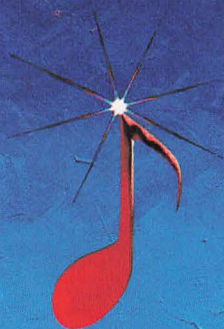
be fully fathomed after at least perusing the directions. Maybe it's due to our inherited capability for following recipes, or perhaps merely to a higher level of intelligence, but women are a lot better at this activity.

It's the third round, and the champion is flagging. He's been hit hard from all sides and his logic is visibly skewed. He's been hit where it hurts—particularly in the ego and in the wallet. This can't go on—the ref stops the fight and looks to the judges, who are reviewing the fight on their pastel-toned mini-TVs. The judges have made their decision, and the ladies of the free world are the new champions. They've won, indeed, with a TKO—emphasis on the *technical*. □



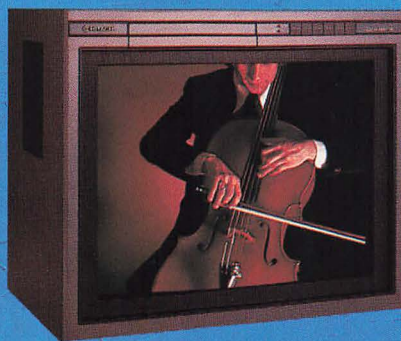
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